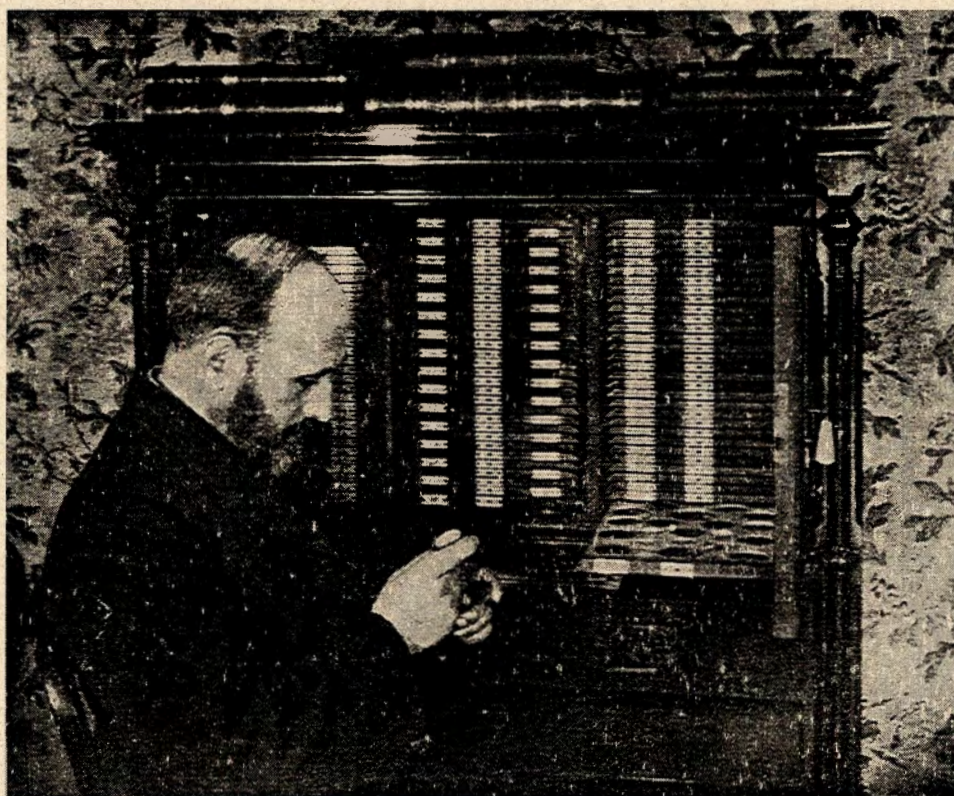


THE “*CONDER*” TOKEN  
COLLECTOR’S JOURNAL

THE PROCEEDINGS OF THE “CONDER” TOKEN COLLECTOR’S CLUB

Volume V Number 1 March 15, 2000 Consecutive Issue #15

A Major “Lost” Work!



S. H. Hamer’s  
*NOTES ON THE PRIVATE TOKENS,  
THEIR ISSUERS AND DIE-SINKERS*





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## Introduction

**About the Cover:** S.H. Hamer's important work, *Notes on the Private Tokens, Their Issuers and Die-Sinkers* isn't really lost, but is unfamiliar to most collectors. Published serially in the 1904, 1905, and 1906 volumes of the *British Numismatic Journal*, the work was never issued in book form and has gradually become obscure. This is certainly a shame as it is an outstanding study of this fascinating area of the token coinage. Thanks to the kindness of the British Numismatic Society, we will be republishing this great tract in this and the following three issues of *The CTCC Journal*.

**Election Results:** For an election that was uncontested, it was amazing the number of members who took the time to vote. The results were unanimous save for one ballot which listed write-in candidate Dean Welch (my 12 year old son) for Vice President USA and stated "anyone else" for the position of Editor. If I ever figure out whose ballot that was they will be in for a sound thrashing! The Editor aside, the CTCC can be grateful to have such a talented and well respected group of officers to lead our club in the coming years. In order to thrive though, we will need the help of all members. Please consider submitting an article, volunteering for a special project or helping out at the American Numismatic Convention (let me know if you can help). The CTCC is stronger than ever!

NORTHWEST COIN SHOW  
60TH ANNUAL - MARCH 17-19, 2000  
BROOKLYN CENTER, MINNESOTA  
WE HONOR THE MEMORY OF WAYNE



**Telephone Cards:** CTCC member, Lee Quast has created special commemorative telephone cards honoring CTCC founder Wayne Anderson. The cards are based on the September 15, 1999 issue of the journal and were issued as the official telephone card of the Northwest Coin Show, March 17-19, 2000 Brooklyn Center, MN. The standard card is 2 1/8" x 3 3/8" and was limited to 125 copies. The jumbo card is 4 1/4" x 6 1/2" and was limited to 30 copies. The cards are specially priced to CTCC members: The standard card is \$4 or the two card set is \$15. Only 15 two card sets are available. Send orders to Lee Quast P.O. Box 1301 High Ridge, MO 63049 (314) 276-1162.

**Club Medal 2000** Phil Flanagan has been kind enough, once again, to see to the production of our club medal. We will SHORTLY be finalizing the design for this year. Please get any suggestions or designs to Phil ASAP! We will use the swan side for the foreseeable future and PROBABLY an "adapted" D&H token on the other side. Just don't ask to do a Sawbridgeworth piece in relief! Old suggestions are gone, so, if you still like your previous suggestion, please submit it again. Phil gives his word that he doesn't have ANY preconceived ideas about this year's design and points out that it is YOUR club so he'll try to do a job that most will approve. Thanks Phil for your efforts, I have no doubt we will have another beautiful token this year. Send suggestions to:

Phil Flanagan PO Box 1288 Coupeville, WA 98239 Fax: 360-240-8360

E-mail [flan@whidbey.net](mailto:flan@whidbey.net)

**18th Century tokens in the 21st Century:** It seems that Conders are moving onto the Internet. Frank Gorsler has a fine article in this issue about placing images of your collection on-line. He even sent me the article and illustrations over the Internet! His scans look great - the reproduction here in the journal doesn't do them justice. Speaking of beautiful images, be **sure** to see Joel Spingarn's photos of his collection at his web site (the address and instructions are in The Exchange and Mart section). Fine images of many rare and high quality pieces are made available to collectors which just aren't to be found anywhere else. While you're there, check out some of Joel's non-numismatic photos. They're stunning. Our Co-founder is truly a man of many talents! Finally, Mike Grogan has created a wonderful website devoted to tokens. It features articles, images and links to other sites. Most importantly, for our purposes, it has a message board. You can leave messages with questions, announcements, general token chatter, whatever! If you wish to respond to someone's message, it will be e-mailed directly to them. Now it will be easy for members to stay in touch. **I will use this message board for all announcements, etc. between issues of the CTCC Journal.** The address is: <http://grogansite.com/tokens.html>

**Notice to UK members:** Please make your dues check payable to Allan Davisson, **not** to the CTCC. Allan is able to convert Sterling to Dollars for us. The check should still be sent to Joel Spingarn, though. Confusing enough?

**ANA Course:** Richard Doty and Allan Davisson will be conducting a course at this year's American Numismatic Association Summer Seminar. The course, *Money in Crisis: The Years of George III* will be conducted July 1st - 7th, 2000 at the ANA's headquarters in Colorado Springs, Colorado. Contact the ANA for further details.

**Upcoming Auctions:** With this issue, you are receiving a copy of the Wayne Anderson Auction catalog. Allan Davisson has been kind enough to supply the catalogs and pay the club's additional mailing expenses etc. Auction catalogs serve not only as a record of someone's collection, but as a memorial to that collector and a lasting tribute to their contribution to the hobby. I couldn't be more pleased that every member will have a copy of Wayne's catalog. It is a beautiful production and will be a prized part of my literature collection. Thanks, Allan.

Coin Galleries will be conducting a mail bid auction closing April 12, 2000. It will feature over 225 lots of choice tokens with over 50 plated. Some of the highlights include: a high grade Gloucestershire D&H 21 est. at \$600-\$800, a Choice bronzed proof Evesham penny est. at \$600-\$800 and a BU Staffordshire D&H 2 estimated at \$1000-\$1250. Coin Galleries has agreed to send a copy of the catalog free to any CTCC member. You can contact them at: 212-582-2580. You can also view the lot descriptions at their website: [www.stacks.com](http://www.stacks.com) Thanks Coin Galleries for supporting the CTCC.

If you will be conducting any tokens sales or know of any events upcoming, please let me know.

HDW

## A WORD FROM YOUR PRESIDENT

It is said that when Thomas Jefferson arrived in Paris to take over the diplomatic position vacated by Benjamin Franklin, he was introduced at Court as Dr. Franklin's replacement. Jefferson looked at the man who was presenting him and said, "No, sir. I am Dr. Franklin's *successor*; no one could replace him".

That's the way I feel now. A young organization, one full of promise, has lost a respected and beloved figure, and it has called on me to serve. I cannot replace Wayne Anderson, any more than Thomas Jefferson could replace Benjamin Franklin.

But Wayne's gone, and I shall do what I can. Certainly, I have the greatest group of associates a man could want - starting with Harold Welch, the Editor of the words you are now reading, continuing through Bill Wahl and John Whitmore, our United States and International Vice Presidents, and Scott Loos, our Treasurer. The list of friends to whom I - and we - shall surely come for advice and support extends to many respected dealers (most of whom are also collectors - it comes with the territory), and hobby enthusiasts from virtually every state in the Union and the United Kingdom as well. So there's no lack of resources available. And there's no lack of projects to do, and which must be done.

We shall, I think, want to have a general meeting of the CTCC at the American Numismatic Association Convention in Philadelphia next August. I respectfully suggest that we dedicate the meeting (which might feature talks from collectors, a question-and answer period, and a report on the state of the CTCC itself) to the memory of Wayne Anderson. We should also work - and work *hard*, each of us - to increase our membership. Every organization reaches a point in its development when the simple elation from the successful establishment of a new group and a new journal are no longer enough to keep momentum in play. At that point, everyone, officers and members alike, must ask and decide whether they want their organization to grow or to remain static. If they opt for the first alternative, then they will have to become part of the growth, spearhead the growth - write articles, give talks, share information, needle their friends to join, if need be; because that is the only way a group increases and succeeds. The second alternative is unacceptable, because it always leads to decline.

So I'm asking each of you for your support of a new organization, the CTCC - and of an even newer, but deeply honored President, who will need your help as he continues along the trail already blazed by another.

--- *Richard G. Doty*

## ***Token Tales***

# **Whaling Meant Courage, Danger**

By R. C. Bell

Newcastle Upon Tyne, England

When a whale was brought alongside the mother-ship, a hawser was passed around its flukes and the carcass fastened to the ship by a chain. The "cutting-in" tackle was then fastened to the fore and mizzen masts, and three men went over the side on steps, each with a breast rope to lean against. The cooper passed a long-handled spade to each of them and they began to flense the carcass.

The usual routine was to remove one of the huge lips and hoist it on board with a blubber hook. Next came one of the forefins, and then the other lip, followed by the upper jaw with the baleen plates which were fringed with coarse hairs to trap the little shrimps and small fry that formed the monster's food.

### **Tenth In A Series**

The slabs of whalebone radiated in leaves from each side of a central ridge in the mouth that formed a cavity almost the height of a man. Next came the lower jaw and throat, together with the tongue, the latter weighing up to 2,000 pounds.

The tongue was an enormous mass of fat which was softer than blubber and was often lost because it was too heavy to lift onto the deck with the throat, and it was too soft for the hooks to grip by itself.

The blubber from the body was peeled off in a huge unbroken strip as the carcass was rolled over and over by a windlass, and it was lifted up with blubber hooks by men working a winch until it nearly reached the top of the mainmast. A great hole was cut in the strip at deck level and a strap and toggle fastened through it, to retain the purchase on the carcass below.

Then the huge suspended piece was cut away from the rest and lowered into the "blubber room," a space under the main hatch between decks capable



Whaler alongside a quay at Dundee, Scotland, as shown on a halfpenny token, D&H Angusshire 16. (All illustrations enlarged 1½ times to show detail.)

of holding the blubber from two or three whales. Here every piece was lowered as it came from the whale. The huge sheets up to 15 inches in thickness were called "blanket pieces" and some weighed as much as two tons.

The blubber looked like very large slices of fat salt pork slightly colored with saltpeter. As the blubber came away the huge entrails herniated out like barrels through the wounds made by the spades and lances.

When the cutting-in was finished the whale was released and sank to form a banquet for the waiting sharks, while all around the whaler hundreds of albatrosses fought for pieces, and thousands of other birds: Gonies, stinkards, horse-birds, haglets, gulls, and petrels joined in the noisy feast.



An old sailor with a begging bowl features this halfpenny token of London cut by the diesinker James. (D&H Middlesex 857)

As the blanket pieces were piled up in the blubber room their weight and the motion of the ship forced oil out of the lower pieces which, mixing with blood, turned the deck into a slippery shambles.

Two blubbermen, using cutting spades, chopped the blanket pieces into "horse pieces." These were about a foot square and weighed some seven pounds. They were pitched up onto the deck with pikes and passed to the "mincing horse," a small table fastened to the rail of the ship, where a boy with a short handled hook held each piece to stop it sliding and the mincer with a two handled knife slashed it nearly through in thin slices, which just hung together. These pieces were known as books, and were pitched into a large tub ready for boiling.

The boiling-pots were set in brick-work over arches, and as hot oil was removed with large ladles into a copper cooler, any waste blubber and scraps were thrown on the fire, and more books were added. These fires, burning for weeks at a time on wooden decks, and with tarred cordage and canvas above, presented a fire hazard requiring great care.

If the pen of water under the tryworks became empty through a leak, the ship caught fire. Occasionally a pot burst and the boiling oil fell into the fire beneath. Several ships were lost by this accident. More commonly, oil boiled over and the fire below flared



A favorite design with seafaring men of the 1790's and found on china mementos given to wives and sweethearts, is this crowned anchor, hearts and motto shown on a halfpenny token. The motto reads: **WHEN THIS YOU SEE, REMEMBER ME.** (D&H Middlesex 857)



A halfpenny token purporting to have been issued by George Butler, an oilman of Hackney, but actually an imaginary piece struck by coin dealer Skidmore for sale to unsuspecting collectors. On obverse is a paint-pot, oil barrel and two paint brushes. (D&H Middlesex 312)

up and spread to other pots. Covers were kept handy to smother the flames, but it was a dangerous business.

The color and quality of the oil depended upon the skill of the trying; if the pots were dirty the oil was dark and poor. One man stirred constantly, while another skimmed off the scraps and fed them to the fires beneath.

The whole appearance of a ship changed after the capture of the first whale. Her clean decks became covered with oil and blood, and the crew could only remain upright by the liberal use of sand. When they furled the sails dirty hands soon turned the snowy canvas a dingy grey. The smoke from the tryworks rose in huge black clouds and covered the rigging with soot; while the men's skin became like miners' and their clothing was soaked in oil and grime.

The chaos on the deck resembled a street full of goods after a town fire. The main hatches would be off as the men in the blubber-room cut off blanket-pieces; others piked horse-pieces from one tub to another, ready for the mincers; the fire tenders stoked their pots; casks were scattered all over the deck waiting to be filled with oil from the cooler, or to be stowed away; while the boat-crews mended gear or prepared for more hunting.



## Token Tales



Ship at sea dominates this 1794 half-penny token, D&H Hampshire 41.

Occasionally whales attacked even the parent ship. In August 1819, the American whaler "Essex" sailed into a school of sperm whales in the South Pacific. One came up about a hundred feet from the ship and was swimming at about three knots when he turned and struck the bow of the whaler just forward of her chains and then dived.

A few moments later he surfaced and lashed the sea with fins and tail. He had been hurt by the collision, and was in a blind rage. In a few minutes he recovered and started at great speed directly across the vessel's course. Meanwhile the ship was settling at the bows and the pumps were being rigged.

The whale turned when 500 feet away from the ship and made straight for her at double his former speed, his path white with foam. Rushing head on he struck her again at the bow and stove her in. The whale dived and disappeared, and in ten minutes the ship foundered.

The crew took to the open boats and after nightmare hardships the mate's boat was picked up by the "Indian" of London, 83 days after the disaster, with only three men alive.

Four days later the "Dauphin" of Nantucket found the captain's boat with two survivors, and that through cannibalism. A similar accident resulted in the total loss of the "Union" in 1807.

**Next: An eccentric princess.**



## Token Jeopardy 2000



It's time once again to play numismatics fastest growing quiz sensation! Last time our tokens and clues came from Sharon and Jerry Bobbe. Now that the clues are explained you will hit yourself on the head and say, "Of course!", but they were devilishly tricky - obviously the products of sick minds.

Our lucky (and bright) winners were: Middlesex 737 - Dale Walker and Middlesex 795a - Wayne Hood. Congratulations! Now see if you can win a really nice token. Send your entry to Harold Welch (address on officers page) postdated no later than April 30, 2000. Remember, in the words of Richardson, Goodluck and Company, "NOTHING VENTURE NOTHING HAVE"!

This time our token comes from Allan Davisson and we find him waxing poetically:

*Dies aplenty  
And mules galore  
One piece only  
To push the store.*

*Two ways to warm:  
One by hitting,  
The other later  
When it's time for sitting.*

***Token Jeopardy Clues Unveiled***  
***December 15, 1999 CTCC Issue #14***

**#1 - Middlesex 737**

- 1) Cheviot rapture. (re: reverse)

***Political and Commemorative***, R. C. Bell, page 249. The mountain is believed to be Cheviot in the Northumbrian countryside where Thomas Spence spent his childhood.

- 2) J.R.F. believed the man a "Hogg," not a Utopian dream. (re: reverse)

***Political and Commemorative***, R. C. Bell, page 249. John R. Farnell believed the figure was Jamie Hogg, the Etterick Shepherd.

***Notes Respecting The Eighteenth Century Token Coinage of Middlesex***, A. W. Waters, page 44. Waters believed the design merely represented another of Spence's Utopian dreams; the "shepherd owner" of the flock feeding upon the common land of the parish.

- 3) Issuer had 18 siblings and worked in a hive. (re: issuer)

***The Life and Times of Thomas Spence***, P. M. Ashraf, page 12. Jeremiah Spence had nineteen children, Thomas included.

***Political and Commemorative***, R. C. Bell, page 211. Spence called his shop at No. 8 Little Turnstile, High Holborn, 'The Hive of Liberty.'

- 4) Don't get carried away by dreams of sailing the high seas; you might end up poor as Tom Tackle. After all, this guy's missing a foot. (re: obverse)

***Political and Commemorative***, R. C. Bell, page 225. The design shows the common practice of a labourer being forcibly seized by a member of the press gang for service in the Royal Navy.

Middlesex 1048 (Tom Tackle) shows a sailor with a wooden-leg, a possible outcome for a man serving his country.

The obverse design makes the right figure's foot appear to be cut off.

- 5) Da plane! Da plane! (re: D & H #)

Those words uttered by Tatoo on Fantasy Island. The D & H number matches a well known type of plane.



***Token Jeopardy Clues Unveiled***  
***December 15, 1999 CTCC Issue #14***

**#2 - Middlesex 795a**

- 1) Portal deity would definitely approve of this marriage. (re: obverse and reverse)

***Political and Commemorative***, R. C. Bell, page 242. Janus, the Roman god of doorways, or portals, is represented with a face on the front and back of his head. This obverse and reverse (marriage) each depict a janus; George III and an ass, & Pitt and Fox.

- 2) Starry-edged. (re: edge)

Instead of the normally seen *Spence* x, Middlesex 795a has the scarce *Spence* \* edge. Only 11 Spence marriages involve these smallish starry-edged flans, always with somewhat weak strikes: Middlesex 681a, 682a, 685a, 686a, 794a, 795a, 807, 844a, 861, 886, 889.

- 3) Political illuminati thoughtful twits. Flaming oxymorons. (re: reverse)

P olitical I lluminati T houghtful T wits. F laming OX ymorons.

- 4) One would expect to find this token in *The Coin Collector's Companion*, being a *Descriptive Alphabetical List of the Modern Political and other Copper Coins*. (re: issuer)

***Notes Respecting The Eighteenth Century Token Coinage of Middlesex***, A. W. Waters, page 44. *The Coin Collector's Companion...* was published by, and printed for T. Spence in 1795. Though we have not seen a copy, we assume this token may have been included within.

- 5) Three men and a "heinie." (re: obverse and reverse)

George III, William Pitt, Charles Fox, and an ass.



**Middlesex 737**



**Middlesex 795a**

## Tokens, Counterfeits and the Rusher Family of Banbury

by Andrew Wager

Birmingham Reference Library has a copy of a chapbook(1) entitled "The Adventures of a Halfpenny commonly called a Birmingham halfpenny or Counterfeit as related by itself. At first sight this would appear to be an excellent source for the study of counterfeiting in the late eighteenth and early nineteenth centuries. It contains an introduction which describes the "pernicious" trade in counterfeits which it is argued (in 'tongue in cheek' tone) particularly harms itinerant pamphleteers, and beggars who are forced to accept low weight pieces. The author relates how "I was led to the consideration of this subject by some halfpence I had just received in change; among which ... seemed once to have borne the profile of King William, now scarcely visible, as it was very much battered ... and

had a hole through the middle". This counterfeit then proceeds to recount its adventures from its birth in Birmingham "not six months ago" to a baker's shop in London where the shopkeeper fastens the coin to the counter with a nail before 'he whipt me up again, and sending me away in change to the next customer, gave me this opportunity of relating my adventures to you.' The name of the author is not given, though the counterfeit gives his name as 'Tim Turnpenny'. More importantly the pamphlet is not dated which is a limitation to a researcher wishing to study attitudes to counterfeiting in this period.

The Birmingham copy has the date 1820 annotated on the title page, but this seems rather late. The tone of the piece and the nature of the counterfeit would seem to place it around the turn of the century. The description of the counterfeit being sold to "a Jew Pedlar, in Dukes Place, who paid for us scarce a fifth part of our nominal value" reflects other contemporary and anti-semitic accounts of the middlemen in the trade such as that by Patrick Colquhoun.(2)

A further clue is provided by the publisher; "printed and sold by J. G. Rusher Bridge St. Banbury". When I read this I recalled that a Rusher from Banbury had also issued an eighteenth century trade token. Was there any connection between the publisher of a book on counterfeits and the issuer of a token? I am grateful to Simon Townsend of the Banbury Museum for the help he has given me in supplying the answer.

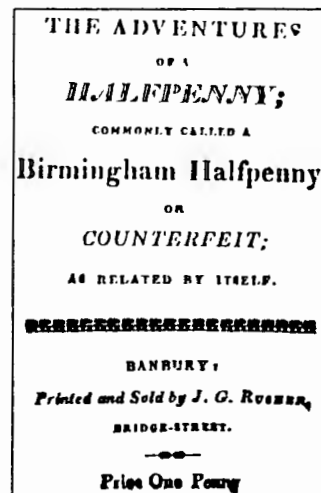


Fig. 1: Title page of the chapbook



Fig. 2: D&H Oxfordshire 1

The token shows a three quarters portrait of the issuer William Rusher, the legend describing him as a "HATTER, BOOKSLR & STATIONER". The reverse shows the arms of Banbury, a Sun and the town motto DEUS EST NOBIS SOL ET SCUTUM ("God is our sun and shield"). Samuel(3) recorded that 5cwt were struck and listed the artist as Arnold and the manufacturer Lutwyche, both of Birmingham. It is a particularly attractive token and one of the few that have a portrait of the issuer.



Rusher is well known to local historians of Banbury as the issuer of the first Banbury Directory in 1795. Born c. 1759, the son of a prosperous yeoman, little is known of his early life till he took over a shop in Banbury late in 1794. Renold thinks the token may date from 1794-5 "since there is no evidence to show that he sold hats" before or after this time.(4) We do know that he was married to Mary Golby at Banbury Church in February 1783 when his profession is noted as schoolmaster, other documents showing his school to be Banbury Bluecoat. It would therefore appear that by the 1790's he had, like his brothers, John and James, become a shopkeeper. John had a business in Charlbury from 1785 selling among other items books, and James had a shop in Castle St Reading which according to a 1794 advertisement sold "stationary, Glass, China ... spelling books, Testaments, 'Reading made Easy' ... also ... ink powder." This family connection with Reading helps to explain the edge legend of the token- "PAYABLE AT BANBURY OXFORD AND READING". Advertisements of William Rusher's claim that his catalogue may be obtained at Mr Henwell's and Mr Slatter's in Oxford so his business was spread beyond the bounds of Banbury; whether the token genuinely circulated in this way, it is difficult to be certain. (In the author's experience it is unusual to find specimens with appreciable wear).

The J.G. Rusher who produced the chapbook was William Rusher's eldest son, John Golby, who was apprenticed to the aforementioned Mr Slatter a printer in Oxford in 1784 for seven years. He returned to Banbury in 1808 setting up in business as publisher and printer in Bridge Street, the address shown on the pamphlet. His second daughter Sarah seems to have kept a diary and used it to produce a privately printed memoir *My Life* which preserves many of the details needed to reconstruct the Rusher family tree and businesses.(5) She records a visit to her grandfather which suggests that he retired in 1822 leaving his business first in the hands of his younger son Thomas before it was absorbed into the wider printing business of John Golby Rusher in 1832. William Rusher died aged 90 in 1846 and was buried in Banbury churchyard.(6) J.G. Golby's business at 31 Market Place continued to prosper, and he became Mayor in 1834; he died in 1877, the business passing to his daughter Jane Eliza.

### *Conclusion*

The Rushers were a prosperous family who for more than one generation carried on a successful business in bookselling, publishing and printing centred in Banbury. The suggested date of 1820 for the pamphlet fits J.G. Rusher's period of business though this appears inappropriate for the content. It could of course have been published at any time after Rusher's arrival in Bridge Street in 1808 but the discrepancy is most likely to be explained by the fact that many of Rusher's chapbooks are known to be copies of those published earlier elsewhere. Indeed this pamphlet admits to being 'Rusher's Edition'. So Rusher's story of the counterfeit halfpenny may have been first written and published at the end of the eighteenth century, perhaps in London. Further research might identify the original publisher and perhaps author. Can anyone help?

### *Notes and references*

1. Chapbooks were cheap short pamphlets, sometimes for children, sold throughout the countryside by travelling salesmen or 'chapmen'.
2. P. Colquhoun, *A Treatise on the Police of the Metropolis* (2nd edition. London 1796).
3. R. T. Samuel, 'Token Notes' in *Bazaar, Exchange and Mart*. December 6 1882. (Reprint published by Davissons 1994).
4. P. Renold, 'William Rusher: A Sketch of his Life' in *Cake and Cockhorse* Vol. 11, 9, 1991. Vol.II, 9, 1991
5. Sarah Beesley, *My Life*. (copy in Banbury Reference Library)
6. The author has not had the opportunity to visit the churchyard to ascertain if a gravestone or monument to any of the Rusher family exists. Local readers may be able to assist.

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## A Temple of Commerce

by

David S. Brooke

As far as I know, the only architecture to appear on an Irish token is the Pantheon Phusitechnikon (Dublin 347-50). This grandly named department store was built for a Dublin ironmonger, William Binns, in 1798, the year when he issued the first of his tokens.<sup>1</sup> The building, rather church-like in appearance, was crowned at one end with a tower and gazebo (*see illustration*).<sup>2</sup> Since this ensemble proved too unwieldy to fit on a token, Mr. Binns exercised some artistic license. He chose to show the facade of his shop with a portion of the tower visible behind it. The gazebo on the top of the tower, where his customers could admire the view of Dublin, had to be omitted.

The name Pantheon Phusitechnikon is apparently unique, though there are some close relatives. It comes from a period when such "high falutin titles" (to echo R.C. Bell) were much in vogue. Sir Ashton Lever's museum in London also went by the name of the Holophusikon. The Phusithaumatron, or "Magnificent Revolving Island," was apparently a novel device for exhibiting such curiosities as gems, insects and birds.<sup>3</sup> The Pantechinon building on Motcomb Street in London was designed as a bazaar and later lent its name to a removal van. Very little is known about Mr. Binns's business which has been characterized as a "large toy and fancy shop." It closed in 1816 when the contents were sold at auction. Drawing loosely on the Greek, Binns probably wished to imply that his store was a temple devoted both to nature and the arts.

The grand prize for "high falutin" names must surely go to another token issuer, Thomas Hall of Finsbury. His collection of stuffed birds, beasts, fish and reptiles was once dubbed a Zoonecrophylacium.<sup>4</sup> To borrow a couplet written by "A Lady" (possibly from the Hall family) on viewing Hall's Finsbury Museum:

"But in this line we yield the palm to HALL  
Whom truth must own has now excelled them all."<sup>5</sup>

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<sup>1</sup> A second almost identical token was issued in 1802.

<sup>2</sup> The Georgian Society Records of Eighteenth Century Domestic Architecture and Decoration in Dublin (Dublin: Irish University Press, 1969), v. 2, p. 49-50. I am very grateful to Dr. Edward McParland of Trinity College, Dublin, for directing me to this reference.

<sup>3</sup> Richard D. Altick, The Shows of London (Cambridge: Harvard University Press, 1978), p. 399.

<sup>4</sup> Christopher Frost, A History of British Taxidermy (privately printed, 1987), p. 13. Hall did not, however, include this title on any of his 1795 tokens, using the more manageable "Curiosity House."

<sup>5</sup> *Ibid.* I have quoted the couplet out of context. It actually refers to Hall's claim to make "STUFFED BIRDS SING as though they were alive."





THE PANTHEON PHUSITECHNIKON.



## A Penryn For Your Thoughts<sup>1</sup>

Matthew Boulton's halfpenny token for Penryn enjoys a number of distinctions. It is probably the most ornate token ever prepared by Soho - and it is certainly one of the most artistic, from the aesthetic perspectives of the time when it was made. Indeed, to me it has always resembled nothing so much as an eighteenth-century carving in carnelian, rendered in relief rather than intaglio. It is also the last token Boulton struck before he finally secured a coining contract from the British Government: his adventures in public coinage would soon leave him scant time or inclination for private ones. And finally, the Penryn token may have started out as something else altogether.

The person behind it was a local worthy named George Chapman George. George was an old Soho acquaintance: Matthew Boulton probably met him while in Cornwall on engine or copper business, and the two were corresponding as early as March 1787. George flits in and out of the Matthew Boulton Papers from then through 1813. We find him subscribing to a lending library in Truro in October 1792 (one of many set up during that time, a couple of which issued halfpenny tokens), and for reasons now forgotten, he sends a list of the subscribers to Matthew Boulton. He next pops up at the end of May 1794, discussing current activities and suggesting a business opportunity:

I am going to take the Liberty of troubling you, on a Subject which the public good must be my Apology for, and which I think I may venture to say will be an ample one & all that I need make, to one of your known Loyalty.<sup>2</sup> The Borough of Penryn have made offers to government to raise 150 Volunteers & cloath them at their own Expençe & have named me their Senior Captain.--- ... Among other things the Breast plates for the Bayonet Belts are meant to be quite plain Ovals, but it occurred to me, that by your kind assistance instead of plain Brass-Plates we might be furnish'd with some device or Letters on the plates by stamping, or being cast on in some cheap Way, that might be rendered from Soho with that addition, almost as cheap as plain Brass plates can be made for here, and I instantly determined to write

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<sup>1</sup>That was just *horrible*; arrest that man! [ed.]

<sup>2</sup>Bear in mind that Britain was at war with France, and that the patriotism and reliability of Britannia's subjects was a matter of no small concern to many, ranging from George the Third to George Chapman George. What the latter would have thought had he known that Boulton would soon be asked to manufacture military buttons for the French Army, and that he would seriously consider the proposal before deciding against it, can be imagined.



you a Line to this Effect.--- May I therefore request the favour of you per Return of Post to say at what price each of the annexed Sketches [unfortunately now lost] which I have made in a hurry, may be afforded at pr dozen with the difference of price of each:-- because I intend myself (if it does not come too high) by way of Complimt [compliment] to the Association, to pay the difference between the Stamp'd & plain ones, out of my own pocket. Nos 1 & 7 or 8 would be the plans I should prefer, if as I said before, it does not cost too much - about 160 or 170 would be wanted.--- As they are for the privates, they are only wanted to be neatly done & something like the designs & as cheap as possible -<sup>3</sup>

I cannot say whether Captain George ever got his brass breastplates. But he did receive an order of halfpenny tokens, whose designs may have been inspired by that earlier idea.

Robert C. Bell's *Tradesmen's Tickets and Private Tokens, 1785-1819* (1966) gives welcome information on that subject. The halfpenny's obverse incorporates the arms of the town, while its reverse displays the arms of Lord de Dunstanville. Why that choice? Baron de Dunstanville started out as Sir Francis Basset, Baronet. A resident of the adjacent hamlet of Trehidy, Basset was commissioned major of the Penryn Volunteers at the same time as George was made captain; two years later, he was created Baron de Dunstanville. So de Dunstanville's arms were the most natural thing in the world to put on a token which celebrated de Dunstanville's outfit.

That is nearly all I can say by way of background, except that Richard Samuel's *The Bazaar, Exchange and Mart, and Journal of the Household* observes that an individual named George C. George was one of the captains of the Penryn Volunteers. Samuel adds that the Penryn token was very likely struck about the time that Sir Francis Basset was elevated to the peerage - that is, around mid-June 1796. Samuel's chronology is off, but not by much.

For the remainder of the story, we must return to the Matthew Boulton Papers. There is nothing more in the letter boxes to help us (Captain George continued to correspond with Soho through the autumn of 1813, but only on military matters); but we shall find what we need in two of the Soho Mint Books. Under date of 29 August, 1796, they record a shipment of tokens to George Chapman George, of Penryn. Unlike most such entries, the ones for Penryn are precise, telling us *exactly* how many tokens were shipped.

On that day, George was sent two boxes, containing 112 rolls of tokens with eighty-four

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<sup>3</sup>Matthew Boulton Papers [MBP] 234, Letter Box G1, George Chapman George to Matthew Boulton, 31 May 1794; spelling and punctuation in original.

pieces in each roll, along with three additional rolls and twenty-four loose tokens, for a grand total of 19,174 halfpennies.<sup>4</sup> These business strikes were joined by forty bronzed proofs, forty more in silver, and one in gold. A later Soho entry indicates that another twenty silver proofs were created in February 1797. All told, therefore, Matthew Boulton created 19,277 Penryn tokens for George C. George. It is possible that the latter had the gold piece struck for himself, but more likely that he had it made for Baron de Dunstanville. I am unaware of the current whereabouts of that piece, but I saw one of the silver strikes in the Truro City Museum in 1985.

George had paid most of the forty-odd pounds owed for the coinage by mid-September 1796 and the remainder by the end of the year. His tokens were beautiful, and he and Baron de Dunstanville must have been pleased. Boulton must have been pleased as well, and he likely passed on his approbation to his designer. But that individual is not likely to have been Noël-Alexandre Ponthon, as generations of collectors have assumed. It was almost certainly Conrad Heinrich Küchler. Ponthon left Soho in September 1795, and we can only ascribe the Penryn pieces to him if we assume that he did the work on a contract basis - or that the pieces were actually struck in 1794, near the time of the actual formation of the Penryn Volunteers. I deem both possibilities unlikely in the extreme, and there is also a scrap of Soho evidence suggesting that Küchler was indeed responsible for the dies. A Mint Book entry of 25 February 1797 charges George Chapman George with the amount of £5.6.0. Among other things, he was charged £2 for seven ounces of silver (wherewith to strike the additional twenty silver proofs mentioned above) and £1.7.0 - for a set of bronzed medals by Conrad Heinrich Küchler. It seems obvious to me that George liked the designer's work on the Penryn tokens and wanted additional examples of it.

By then, this artist and his employer were moving toward larger affairs, toward a national coinage which would dwarf all their previous efforts for the private sector (and which would render all such private coinages unnecessary, if all went according to plan). All did *not* go according to plan. Businessmen and connoisseurs alike were soon clamoring for new tokens from Soho, and after some hesitation, its proprietor would oblige them.

---R. G. DOTY

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<sup>4</sup>In *The Soho Mint and the Industrialization of Money* (1998), I mistakenly put the total at 19,092, for which I apologize.



**Cornwall 4 (Obverse)**



**Cornwall 4 (Reverse)**



## NOTES ON THE PRIVATE TOKENS, THEIR ISSUERS AND DIE-SINKERS.

BY S. H. HAMER.

**I**N introducing this subject for consideration, I shall briefly trace the origin of the token coinage of Great Britain and Ireland.

In consequence of the neglect of the Government to provide an adequate supply of a suitable medium of exchange and also because what regal money was in circulation had been extensively and fraudulently imitated, the Parys Mines Company, of Anglesey, and John Wilkinson, the eminent ironmaster, reverted to a seventeenth century custom, and issued copper tokens; the former issued some 260 tons of penny, and about 60 tons of halfpenny tokens, weighing respectively, one ounce and nearly half an ounce each, and the latter several tons of halfpenny tokens.

These provincial coins were such an advantage in the matter of change, that many other traders in all parts of the country began to issue their tokens; but, as the custom was carried to an unwarrantable extent, what was at first a decided advantage, became a nuisance, and with the year 1797, the tokens were cried down, and the Government, through Messrs. Boulton and Watt, issued a plentiful and standard coinage of twopenny and penny pieces, weighing two ounces and one ounce respectively.

During the token period, many persons began to collect these novel and interesting specimens, with the result that several series of tokens were struck specially to supply collectors; some of these may have been used as currency, but such was not the object in issuing them.

### *Private Tokens.*

With these introductory remarks, I pass on to the subject of this paper, viz., "The private tokens," with such information in reference to the issuers, the die-sinkers, and the places or buildings depicted thereon, as I have been able to gather. The several authorities from which I have collected my information, are:—the index to Charles Pye's work published in 1801, on "Provincial Coins and Tokens; the manuscript notes by the late Rev. W. R. Hay, M.A., Vicar of Rochdale, which notes appear in his interleaved copy of C. Pye's octavo edition, published in 1796; "The Virtuoso's Companion," published during 1795-6-7; "A descriptive List of the Provincial Copper Coins or Tokens issued between 1786 and 1796," by Samuel Birchall of Leeds; *The Gentleman's Magazine* of contemporary dates; a "Catalogue of Provincial Copper Coins, Tokens," etc., in the collection of Sir George Chetwynd, Bart., 1834, by Thomas Sharp of Coventry, afterwards of Leamington (Sir George issued this for private distribution, and only about sixty copies were printed), and the "Notes on Provincial Coins or Tokens" which appeared in *The Bazaar* between 1881 and 1889. To the information thus derived, I have added the results of my personal investigations.

In Sharp's Catalogue of Sir George Chetwynd's tokens, there is a list of names of issuers of private tokens, but this is not complete as, for example, it cannot be imagined that any issuer would order an impression in gold and a number in silver (in one instance, far more in silver than in copper) to be struck unless they were intended for private distribution. I am including such in this series, also those of which only a small number were struck, the issue, evidently, not being intended for currency.

Private tokens were originally issued, not for currency, nor for sale to collectors, but for exchange, or as gifts to interested friends; and as the number issued was always small, they were highly prized. The idea appears to have originated with a coin collector, David Alves Rebello (possibly at the suggestion of J. Milton, the die-sinker). In 1795, Rebello issued what was known as a "Hackney promissory token," the work of the previously mentioned J. Milton, assistant medalist at the Royal Mint; he, Milton, also carried on business as a

### *London and Middlesex.*

die-sinker on his own account at No. 3, Rolls Buildings, Fetter Lane, his salary at the Mint, about this time, being only £80 per year. Milton's work is always beautiful, the dies for this token being really works of art.

The Rev. W. R. Hay, M.A., Vicar of Rochdale, in his interleaved copy of C. Pye's "Provincial Copper Coins or Tokens," published in 1796, adds a manuscript note as follows:—"David Alves Rebello—a Jewish gentleman who lived at Hackney. These impressions are very scarce, very few indeed having been struck, and the dies broken; they were only given to his private friends. 'Tis curious that a Jew should have made choice of a parochial church for the design of one side of his token." He died May 24th, 1796. In the *Gentleman's Magazine* for that date appears the following:—"He was a great admirer of the works of art, particularly coins, of which he had made an elegant and judicious collection, as well as of minerals and botany." His name also appears in the *Universal British Directory* of 1790, as a merchant, at 25, St. Mary Axe.

### LONDON AND MIDDLESEX.

Rebello's token is described as follows:—

*Obverse*.—A view of Hackney Church, with a shield of arms above it.

The die-sinker's initials, J. M., on the groundwork. The clock in the tower of the church indicates nine minutes past four.

*Legend*.—HACKNEY CHURCH. *Exergue*.—MCCXC.

*Reverse*.—The initials of the issuer, *DAR*, in ornamented script capitals, surmounted by a laurel wreath, below the initials, a palm branch and scuppet, or knife, crossed.

*Legend*.—HACKNEY PROMISSORY TOKEN. 1795.

*Edge*.—Plain in collar. Fig. 1.

Of this token, ten were struck in silver, and twenty-four in copper, some being bronzed. It was so much appreciated that after the death of the issuer, in 1796, a die-sinker named Jacobs, sank a pair of dies for an imitation of this token, and although his workmanship is inferior to that of Milton, impressions sold at the time for two shillings each. The clock in the tower on this token indicates twenty-five minutes to eleven.



### *Private Tokens.*

Another token or medalet of penny size, bearing Rebello's name, is:—

*Obverse.*—A view of a church, grave-yard, and part of a house, clouds shown above the church.

*Legend.*—HACKNEY CHURCH. MCCXC. *Exergue.*—On an ornamented label, the die-sinker's name, *J. Milton J.* The whole is within a grained border. The clock in the church tower indicates 8 minutes to 4.

*Reverse.*—A representation of Father Time seated on a coin cabinet, with his left hand supporting a scythe and oval shield inscribed "*David Alves Rebello,*" to which he points with the right hand. To the left appear a globe and scientific instruments, to the right a plant in a pot and a shell, also the letter M (for Milton). Above the head of Time, appears a radiation of light on which are seven stars.

*Legend.*—MEMORIA IN ÆTERNA. *Exergue.*—1796.

*Edge.*—Plain, in collar. Fig. 2.

Of these, twenty-eight were struck in copper, and eight in silver.

The design of this piece conveys the idea that it was struck after the death of Mr. D. A. Rebello, to perpetuate his memory. Pye states that it was struck for J. Rebello, who died at Hackney, April 4th, 1803. (See *Gentleman's Magazine*, page 388, 1803.)

There is a proof of each die in tin, on thin flans; on the obverse, the clouds above the church are in higher relief than those on the finished specimens, and on the proof of the reverse die, the letter "M" is omitted. These specimens were presented by the artist to Mr. M. Young, from whom they were purchased by Sir George Chetwynd, and are now in my possession. Fig. 3.

Collectors are cautioned against what purports to be this rare "impression in tin," but what is really a restrike from the dies after they had become considerably corroded. When it was last sold by auction, mention was made of "slight corrosion," but in such a manner as to imply that the corrosion was on the *token*; such, however, is not the case, but it is as I have just stated.

Continuing the London section, and taking the names of the issuers alphabetically, the first is Peter Anderson. A description of the tokens is as follows:—

*London and Middlesex.*

*Obverse.*—The Arms of London.

*Legend.*—LONDON CITY TOKEN.

*Reverse.*—*AR* in monogram, above, 1795, below, HALFPENNY.

*Edge.*—PAYABLE AT THE HOUSE OF PETER ANDERSON  
LONDON. In some instances the word "LONDON" is omitted.  
Fig. 4.

Of this token there were a few very rare impressions in white metal taken before the "cross" on the shield of arms was shaded, and consequently, before the dies were hardened and polished; these were struck with a plain edge, in collar.

After the dies had been finished, a few impressions in copper were taken; then the dies were softened; and the motto of the City Arms, "DOMINE DIRIGE NOS." added above the shield, and to the monogram on the reverse, some ornamental flourishes were supplemented. Eight tokens were then struck in copper. An unrecorded proof in tin, with a plain edge, has come under my notice and is now in my collection. Fig. 5.

There is no record in the Universal British Directory of Peter Anderson having carried on any business whatever; this, and the fact that so small a number were struck—both before and after the dies were ultimately finished—strengthen the opinion that these tokens were issued, not as currency, but as "Private Tokens."

Thomas and Robert Davidson of Sise Lane, Budge Row, Pocket Book makers, issued 10 cwts. of halfpenny tokens in copper, the design being:—

*Obverse.*—A female seated; in her right hand a sword, her left hand supporting a shield, bearing the Arms of the City of London; in the distance, a view of St. Paul's.

*Legend.*—SISE LANE HALFPENNY. *Exergue.*—1795.

*Reverse.*—An inverted equilateral triangle, one angle of which rests upon a globe, is supported by two hands, a crown resting upon the upper side; in the centre of the triangle, "radiated," the letters, forming a circle, ·BR· CONSTITUTION.

*Legend.*—KING · LORDS · COMMONS.

*Edge.*—PAYABLE · AT · THE · HOUSE · OF T & R. DAVIDSON.

What I consider to be the private token, is from different dies, but

### *Private Tokens.*

of similar design ; on the obverse, the shield is further from the legend ; on the reverse, the word " KING " does not touch the top of the cross on the crown. Fig. 6. From these dies were struck, one specimen in gold, seventy-two examples in silver, six in copper, and some few in tin, or white metal ; these latter and such of the silver specimens as I have seen or heard of have edge plain, in collar. Atkins records these specimens as having a *milled* edge. I have a copper specimen as such, also one having a lettered edge. PAYABLE AT THE HOUSE OF T. & R. DAVIDSON'S ++

That one was struck in gold, seventy-two in silver and six only in copper, I think, fully establishes the theory that these were issued as " Private Tokens." T. and R. Davidson were members of the Stationers' Company.

Christopher Ibberson, landlord of the George and Blue Boar Inn, Holborn, issued a few tokens in silver and copper. Fig. 7.

*Obverse.*—The representation of St. George and the Dragon. A small boar appears at the top, separating the two words of the *Legend*—HOLBORN LONDON. *Exergue.*—C · JBBERSON.

*Reverse.*—Within a wreath formed of a couple of laurel branches, MAIL & POST COACHES TO ALL PARTS OF ENGLAND in four lines.

*Edge.*—"PAYABLE AT THE GEORGE & BLUE-BOAR LONDON."

Only a few were struck, and in Charles Pye's time, a specimen sold for £2 12s. 6d. I have one with a diagonally milled edge, struck in collar, this being an unrecorded variety. There is another variety (not so rare) from a new obverse die having a larger boar. Reverse and edge, as before.

Collectors are cautioned in reference to an imitation of the rare variety with the small boar, having every appearance of being a modern production. The horse on the obverse is without saddle-cloth and in the exergue the letter G appears in place of C ; there are also other points of difference. On the reverse, the laurel branch to the left has eighteen leaves, and that to the right seventeen ; whereas on the genuine specimens there are twenty to the left and nineteen to the right.



*London and Middlesex.*

Charles James, a die-sinker, issued a few penny tokens, which by reason of their rarity, I think should be classed as private tokens rather than as currency.

*Obverse.*—A lion couchant, holding a tablet inscribed No. 6 MARTLETT COURT BOW STREET LONDON (in five lines), part of the last word is obliterated by a die-flaw which extends to the first "T" of "STREET."

*Legend.*—Above the lion, C · JAMES, below, ENGRAVER.

*Reverse.*—On a wreath, a vulture.

*Legend.*—MEDAL DIES CRESTS COATS OF ARMS UNIFORMS · below the wreath, &c. Some of these have an obliquely milled border on obverse and reverse.

*Edge.*—Milled obliquely. Fig. 8.

I have a variety struck on a larger flan, and without the milled border, edge plain.

There is another token with the same obverse as last, viz., without the obliquely milled border.

*Reverse.*—A crown; below, a couple of oak branches crossed; above, a star and radiation separating the words forming the *legend*, ROYAL · · PENNY.

*Edge.*—Incuse, in collar, I. PROMISE TO PAY ON DEMAND THE BEARER ONE PENNY × ×

The lettering being partially obliterated by the pressure against the collar at the time of being struck. Fig. 9.

Mr. Meymott of the firm of Meymott and Son (in the Universal British Directory, it appears as Meymott and Porter) issued some tokens.

*Obverse.*—A female seated, holding in her right hand a pair of scales, and supporting with her left a shield and spear, the point of which almost touches the "O" of "SON."

*Legend.*—MEYMOTT + & + SON + LONDON. *Exergue.*—+ 1795 +  
The whole within a beaded circle.

*Reverse.*—The Arms of London.

*Legend.*—+ SCALES + WEIGHTS + & + STEEL-YARDS. The whole within a beaded circle.

*Edge.*—CORNER OF WORMWOOD STREET BISHOPSGATE ×  
in raised letters. Some are struck with a plain edge, in collar. Fig. 10.



PRIVATE TOKENS.

PL. I.

### *Private Tokens.*

Of the token described, one was struck in gold, a few in silver, copper, and tin. When the die for the obverse failed, another was sunk, but this appears to have failed at once, as it is shown on an unrecorded specimen, with a die flaw obliterating part of the word "MEYMOTT" viz., the last three letters and extending almost to the word "SON," also the scales are held much higher, the beam all but touching the female's arm, the small cross before and after the date are omitted, and the end of the spear comes close to the last limb of the letter "N" of "SON"; plain edge in collar.

A third obverse die, very similar to the others, was sunk, but with a dot on each side of the date, and without the + between each word of the legend, the head of the spear comes almost midway between the words "SON" and "LONDON." With this obverse, and the reverse previously used the tokens for currency were struck. The specimens struck from the original dies may be regarded as private tokens, as impressions in gold, silver, copper and tin were taken.

The gold specimen was purchased in 1832 by Sir George Chetwynd, from the executor of Mr. Meymott.

Samuel Meymott, scale maker, was a member of the Vintners' Company. Clement Meymott, also a scale maker, was a member of the Blacksmiths' Company.

John Milton, the die-sinker previously referred to, also sank the dies for what may reasonably be presumed to be a private token, as there is nothing to indicate any face value upon it.

*Obverse.*—A draped female figure, seated on a globe, on which are some of the signs of the zodiac, and which is surrounded by clouds; in her right hand, a pair of compasses, in her left, a staff or wand.

*Reverse.*—A draped male figure, possibly intended to represent Time, holding in the right hand the bridle of a winged horse, in the background are cliffs and a projecting tree to which a figure is clinging and attempting to reach the summit. *Exergue.*—MILTON · MEDALIST SEALS · COINS &C. 1800 (in three lines).

*Edge.*—Plain, in collar. Fig. 11.

Mr. M. Young, on the authority of the artist Milton, described



*London and Middlesex.*

the design, as emblematical of flights of the imagination in poetry, design, etc. The reverse die cracked, and only twelve impressions were taken, these being in tin.

Charles Pye's engraving of the reverse differs from the design on the token; he shows five persons, whereas two only are shown on the token, he also has the date 1799, that on the token being 1800. His index note states—"engraved by Mr. Milton's desire, from an unfinished impression, and the dies are not yet finished." This probably accounts for the discrepancy between the actual token and Pye's engraving.

Robert Orchard issued several tokens, but as none of these appear in Charles Pye's work of 1801, there is every reason to believe they were never intended for currency. Some of his dies have been used with the dies for Irish tokens, thus making what are technically known as *mules*. Upon these, though generally very rare, I make no further comment here.

In a copy of "Conder" once possessed by Thomas Woodward, a contemporary collector of tokens, appears the following note, "Robert Orchard, apprentice to a grocer in St. John Street, Clerkenwell, whose vanity has induced him to have engraved several tokens with his bust." The statement that he was an apprentice is almost absolute proof that the tokens were not intended for currency, and as they are all scarce, the probability is that only a few were struck.

The token issued in 1795 has—

*Obverse*.—A bust to left.

*Legend*.—ROBERT ORCHARD. In small letters below the bust is the name of the die-sinker Jacobs. The whole within a beaded circle. On some of these tokens a die flaw appears extending from the front of the coat across the shoulder to the last letter of the legend.

*Reverse*.—A shield of arms; above, HALFPENNY; below, 1795. The whole surrounded by a beaded circle.

*Edge*.—Plain, not in collar.

Another token, without date, has—

### *Private Tokens.*

*Obverse.*—An undraped bust to right; below, the die-sinker's name James and a \*

*Legend.*—Commencing behind the head \* ROBERT ORCHARD \*

The reverse of this variety is from the reverse die of Prattent's token and probably it is a *mule*, struck without Orchard's sanction; both the obverse dies are *muled* with quite a number of different reverses, as previously stated.

A token, stated to be unique, has—

*Obverse.*—As last.

*Reverse.*—A bee-hive with small branches under it.

*Legend.*—SMITHFIELD TOKEN 1797.

Of this, it is stated, only one impression (and that in white metal) was taken, when the die broke. It is said to have been sold to Matthew Young, a well-known coin dealer of his day.

About the 10th of March, 1802, the following notice appeared in a London paper :—

#### TO THE AMATEURS OF COINS.

To be disposed of, Robert Orchard's Smithfield Token, unique, the only one ever coined, mentioned in "Conda's Arrangement of the Provincial Coins." Letters addressed, post paid to A. B., No. 47 Davies Street, Berkeley Square, with the price that will be given, will be attended to.

The bee-hive was a favourite device indicative of industry; it appears on the design of a private token issued by a noted book-seller. St. John Street, Clerkenwell, where Orchard was apprenticed, is near Smithfield Market, hence the allusion to Smithfield.

As yet, I have neither seen the token, nor heard of anyone having it in his collection.

The obverse die used for this token, was softened, and, as an inner legend, commencing behind the head, the words "LONDON TOKEN," with the date, 1797, below the bust, were added. In this instance the bust is draped.

*Reverse.*—A shield of arms with the letter O, above. The whole surrounded by a couple of oak branches, within a beaded circle.

*Edge.*—Plain, not in collar.

*London and Middlesex.*

Another token has :—

*Obverse.*—A view of a church, above a shield of arms, and on a label the motto IN GOD IS MY TRUST.

*Legend.*—ISLINGTON · OLD · CHURCH · ROBERT · ORCHARD .  
In minute letters below the church, the die-sinker's name JACOBS within a beaded circle.

*Reverse*—*RO* in monogram ; above, HALFPENNY ; below, 1798, within a beaded circle. Fig. 12.

Some of these tokens are struck on blanks having as an edge-reading, COVENTRY TOKEN and a wavy line.

All these are halfpenny tokens. In 1801, Orchard issued a penny token.

*Obverse.*—A full faced draped bust, in exceptionally high relief.

*Legend.*—ROBERT ° ORCHARD ° SAWBRIDGEWORTH ° °  
HERTS ° ° within a raised rim.

*Reverse.*—A mound of earth, on which appears a rail fence and two trees ; against the trunk of the larger is an open book, a view of a church and trees in the distance.

*Legend.*—★ SAWBRIDGEWORTH ★ PENNY ★ TOKEN ★ *Exergue.*  
—In three lines ★ ★ PAYABLE ★ ★ FEB XI ★ 1801 ★ , all within a raised rim.

*Edge.*—Plain, not in collar. Fig. 13.

A large die flaw appears above the tree, which affects the legend on both obverse and reverse.

This is an exceedingly rare token, only four specimens being known, one of which is badly defaced. In all probability James was the die-sinker.

This, perhaps, should have been classed under the heading of Hertfordshire, but I have placed it here, and also the following, to keep up the sequence. The next is a halfpenny.

*Obverse.*—A view of a church ; above, a shield of arms as before, but without the motto.

*Legend.*—ROB<sup>t</sup> ORCHARD SAWBRIDGEWORTH · Below the church in very minute letters JACOBS and below that HERTS, all within a toothed border.

*Reverse.*—A shepherd reclining under a tree, a hill and two sheep in the distance ; below, partly intermingled with the design, 1790. Within a toothed border.

### *Private Tokens.*

*Edge.*—COVENTRY TOKEN and a wavy line, in some instances partly obliterated. Some have a milled edge. Fig. 14.

In 1803, Robert Orchard was in business as a grocer and tea dealer at No. 34, Greek Street, and he issued a token of the penny size.

*Obverse.*—Bust to right, in high relief.

*Legend.*—ROBERT ORCHARD No. 34 GREEK STREET CORNER OF CHURCH STREET SOHO LONDON \* Immediately below the bust 1803. On the truncation of the bust appears the die-sinker's name, Milton F. The whole within a narrow raised border.

*Reverse.*—Within a similar border, in seven lines, AND AT SAWBRIDGEWORTH HERTS MANUFACTURER OF CHOCOLATE & COCOA ON A NEW AND IMPROVED PRINCIPLE.

*Upper legend.*—GROCER & TEA DEALER.

*Lower legend.*—WHOLESALE RETAIL & FOR EXPORTATION.

*Edge.*—Plain, in collar. Fig. 15.

I have an impression in lead, taken before the die-sinker's name was added.

*Reverse.*—Blank.

Robert Orchard issued a printed handbill, being "A list of the Cabinets who (*sic*) have in their possession the penny token issued by me Robert Orchard." Milton the die-sinker is stated to have had one in silver, the others were in copper. Together with the list of names just referred to, Orchard published three sheets of prints representing the tokens he had issued, each set of illustrations being surrounded by a border consisting of the following announcement:—

An exact representation of the different coins issued by me Robert Orchard No. 34 Greek St. corner of Church St. Soho, London, Grocer and Tea Dealer, and at Sawbridgeworth, Herts, Manufacturer of Chocolate and Cocoa on a new and improved principle Wholesale Retail and for Exportation.

Modesty was evidently not a strong point in the character of Robert Orchard, and if he had refrained from referring to trade on his tokens, the probability is that they would have been recorded by Thomas Sharp in his list of "Private Tokens" referred to previously.



*London and Middlesex.*

A picture dealer named P. Ratley was the issuer of a private token of which seventy-two were struck in copper and some in silver.

*Obverse.*—Within a circle, a young man holding a picture, which an older man is carefully inspecting by the light of a candle held in his right hand and shaded with his left.

*Legend.*—P. RATLEY . DUKES COURT ST. MARTINS. DEALER  
IN DRAW<sup>GS</sup> PICT<sup>ES</sup> & CURIOSITIES : The whole within a narrow rim.

*Reverse.*—Within a circle, a view of the sea and shore; on the sea, a ship, on the shore, a number of shells and a rocky cliff.

*Legend.*—SHELLS . ORES & MINERALS . BO<sup>T</sup> SOLD . OR .  
EXCHANGED . 1795. The whole within a narrow rim.

*Edge.*—Plain, in collar. Fig. 16 C.

This has been called the "Tired Boy" token, the young man being depicted as yawning! I have an impression in pewter before the obverse die was finished, the head of the youth being narrower than on the other specimens. Fig. 16 A.

Atkins records a specimen as Middlesex 347 and describes the reverse as "The top of the cliff comes between the 'OR' and 'EXCHANGED.'"

In a sale catalogue of 1901, Lot 151 was supposed to contain this specimen, the description being,—“The exceedingly rare variety of the last piece, where the top of the cliff is between the 'OR' and EXCHANGED.” This, and the impression in pewter, were stated to be from the Chetwynd collection.

The specimen from Lot 151 proved to be a double struck impression from the ordinary dies, in which instance the top of the cliff comes between the "SOLD" and "OR." The seeming variety of reverse die occurred by reason of the die having slightly twisted round, and also having slipped sideways so that the edge rested on the "collar," hence, when the second impression was taken, that part of the original impression, under the die, on the side where the collar was supporting it, was not re-struck, thus producing the apparent changed position of the top of the cliff in regard to the words "SOLD" and "OR." A careful examination with a magnifying glass shows the

### *Private Tokens.*

existence of the original tree in its correct position as regards the legend, prior to its obliteration by the second striking. Fig. 16B.

Possibly the specimen is that described in the Chetwynd catalogue as No. 103 on page 68, where Sharp states, "Another impression, bronzed, the obverse very fine, the reverse double-struck."

The matter therefore rests here. Either Mr. Atkins described as from a different reverse die, what was only a double-struck impression, or, if the genuine token does exist, then this token was wrongly described in the sale catalogue. I invite any collector who can throw light on the subject to do so.

There is an impression in lead from an unfinished die.

*Obverse.*—In five lines. RATLEY DEALER IN COINS DUKES COURT ST MARTINS LANE. On each side of the word "COINS" is a small circle, representing a rare token, the one to the left being that of the obverse of T. Miller's token, viz., bust to right. *Legend.*—T MILLAR BUNGAY. the other representing the reverse of the Southampton token, viz., a shield of arms of the Brewery and Block Manufactory United Company, but without any legend.

*Legend.*—A GREAT VARIETY OF PROVINCIAL COINS & TRADESMENS TOKENS 1801.

*Reverse.*—Blank.

Peter Skidmore issued a number of tokens for sale to collectors; all of which are entirely different in design and general style from the one here described and which I regard as his "Private Token."

*Obverse.*—A view of a church and yard.

*Legend.*—WEST · VIEW · OF · BOSTON · CHURCH · IN · THE · COUNTY · OF · LINCOLN · *Exergue.*—In small letters, the die-sinker's name *Jacobs*. The whole within a narrow rim.

*Reverse.*—*P.S.* in ornamented script capitals, with the date 1797 beneath, surrounded by a floral wreath.

*Legend.*—P · SKIDMORE · MEDAL · MAKER · No. 15 · COPPICE · ROW · CLERKENWELL · LONDON ◊ The whole within a narrow rim.

*Edge.*—I PROMISE TO · PAY ON DEMAND THE BEARER ONE PENNY × Incuse, and in collar. Fig. 17.

*London and Middlesex.*

The dies broke at an early stage of their use, and specimens of this token are very rare.

The church represented on the obverse is dedicated to St. Botolph. The tower, built in 1309, after the model of the great church at Antwerp, has an octagonal lantern, which serves as a landmark (locally known as "Boston Stump"), not only to mariners, but also to persons travelling across the marshes.

Peter Skidmore was the son of John Skidmore, stove grate maker to "His Majesty's Board of Ordnance," who carried on business at 15, Coppice Row, Clerkenwell, and 123, High Holborn. On his halfpenny token for currency is represented a view of a smithy, with smith and striker at work at the anvil, as an obverse, and a stove and mantelpiece, as a reverse.

Peter Skidmore was responsible for a number of tokens purporting to belong to certain towns, with which they had no connection, except in name.

Richard Summers issued some tokens of which there are two varieties of the reverse.

These are in such high relief, that as currency they would not be a success, and as they would cost in striking, alone, not including the cost of sinking the dies, more than one halfpenny each, they could never have been intended for currency: both varieties are rare.

*Obverse.*—Within a circle, a full-face view of an animal's head (possibly that of some kind of an ape).

*Legend.*—A WILD MAN FROM THE LAND OF JESSO TO BE SEEN. AT ♣ Within a narrow raised rim.

*Reverse.*—In script capitals, the monogram *P.S.*

*Outer legend.*—SUMMERS'S MUSEUM N<sup>o</sup> 24 OLD CAVENDISH STREET OXFORD STREET.

*Inner legend.*—Within a circle.— · PAINTINGS BOUGHT SOLD AND EXCHANGED · 1797.

Immediately above the date, a shell, connecting the beginning and end of a wavy circle.—DEALER IN CURIOSITIES &c., surrounding the monogram. The whole within a narrow raised rim.

*Edge.*—Plain, in collar. Fig. 19.



11



13



15



12



14



16A



16B



16C



17



18



19



PRIVATE TOKENS

PL. II.

### *Private Tokens.*

The rarer variety has a smaller "S" in the monogram, and the date does not touch the circle, which is the case in the other instance. Fig. 18.

There is a token, which, by reason of its beauty of design and execution, I am led to think was intended for a private token, rather than for use as currency. I refer to the token of halfpenny size intended to be issued by Isaac Swainson. Pouthon was the die-sinker, but only 12 proofs were struck, when the order was countermanded, as the name had been mis-spelt. These were made at the works of Matthew Boulton, Soho, Birmingham.

*Obverse.*—Undraped bust to left, the hair tied with a riband, and extending below the truncation of the bust.

*Legend.*—JSAAC SUAINSON. Within a circle of dots.

*Reverse.*—Within a circle, a female figure, dropping herbs into a still. In the exergue, the initial of the die-sinker, P.

*Legend.*—HYGEIA PREPAIRING VELNOS' VEGETABLE SYRUP ★ Within a circle of dots.

*Edge.*—Plain, in collar. Fig. 20.

A proof in silver from the Chetwynd collection is in the British Museum. The mere fact that some reference to the trade of the proprietor is made by the design of the reverse, is no proof that it was not intended for a private token. Trade references occur on several of this class. Isaac Swainson's address was 21, Frith Street, Soho, London.

If this had been intended for a currency token, the probability is that a new die, with corrected legend, would have been sunk, which does not occur.

Matthew Young issued a private token of the penny size.

*Obverse.*—A female seated, holding in her right hand a trident, her elbow resting on an oval shield, bearing the Arms of the City of London; her left hand holding a laurel branch. From behind the shield appears a cornucopia, from which coins are issuing; a view of St. Paul's Cathedral in the background. *Exergue.*—In script, *J. Milton. F.*



*London and Middlesex.*

*Legend.*—On a broad raised rim. CIVITAS. LONDINI. MDCCXCVIII.

*Reverse.*—In six lines, DEALER. IN COINS & MEDALS ANTIENT  
& MODERN N<sup>o</sup> 16 LUDGATE · STREET LONDON. On a  
broad raised rim. MATTHEW · YOUNG · GOLDSMITH · AND ·  
JEWELLER ♦

*Edge.*—In raised letters (struck in a two-split collar). PROMISSORY  
PENNY TOKEN PAYABLE ON DEMAND. ♣ ♣ Fig. 21.

When the reverse die was sunk the word MATTHEW was spelt MATHEW, and one impression only in tin was taken of this die unhardened. Fig. 21A. Then the error was corrected, with the result that the letters of the last syllable are closer together than any of the others. Before the dies were hardened two impressions (I have not heard of any more) were taken of the complete token, obverse and reverse, both of which are in tin. Edge plain, in collar.

After hardening a small piece came out of the die immediately above the word MATTHEW, and a die-flaw developed on the obverse, which ultimately extended across the token, from the word CIVITAS to the date. I have a specimen showing this die-flaw. Edge plain, in collar.

W. J. Taylor, die-sinker of London, sank a pair of dies for a private token of halfpenny size for Matthew Young. A proof in silver and one in copper, having been struck, the die broke.

*Obverse.*—A female seated, with her right hand supporting a cornucopia, whence coins are issuing. In front of her, a coin cabinet (copied from one said to have been in the possession of Matthew Young).

*Exergue.*—Laurel branches, crossed and tied, and the initials of the artist, W.J.T.

*Legend.*—On a raised broad rim. DEALER IN ANCIENT &  
MODERN COINS MEDALS, etc.

*Reverse.*—In ornamented script capitals, *M.Y.*

*Legend.*—On a broad raised rim. MATTHEW YOUNG.

*Lower legend.*—41. TAVISTOCK St. Covt. GD<sup>n</sup>.

*Edge.*—Plain in collar.

In the catalogue of the Thomas Sale, February 25th, 1844. Lot 235 is as follows :—

### *Private Tokens.*

Matthew Young. A proof of a halfpenny token "O" a female seated, with cornucopia, and before her a Medal cabinet, copied from one late in his possession, "R," the initials MY.

This elegant token which was engraved but a short time previous to his decease, is the work of Taylor, by whom it was presented to Mr. Young, and subsequently to the late possessor; one only was taken from the die, which is now destroyed.

This token was bought by Curt for £2. In the sale catalogue of Walter Wilson, July 26th, 1847, Lot 635 consists of this token, the following note being added :—

This elegant and unique token was engraved and presented to Mr. Young by W. J. Taylor, the artist, and was afterwards imitated as a token for B. Nightingale, Esq. It is from the Thomas Collection, Lot 235, where it sold for £2.

In the absence of any statement to the contrary, this may be regarded as being struck in bronze, or, copper-bronzed. The writer of *The Bazaar* "Notes" states :—

"It is believed that two impressions only, one in silver, and the other in bronze, or, copper-bronzed, were struck."

I have seen the silver specimen, it has a die-flaw obliterating part of the obverse legend. Mr. J. Henry sent the following communication to *The Bazaar* :—

"With respect to Matthew Young's token, two only were struck, the die broke in striking the second. The second token came to me." "I may add that another die was prepared for Mr. Young, but his death prevented its use, and I had it finished and used for my own token. The die is now softened and cut through, and used by me as a letter weight."

There is no date on this token of Matthew Young, but the two specimens were struck only a short time before his death, which occurred June 12th, 1838, at the age of 68. He was a member of the Numismatic Society of London, and was highly esteemed for his quiet amiable manners, his honourable dealings, and his willingness and skill to assist collectors in their pleasing pursuits (see *Gentleman's Magazine*, July, 1838).

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The sales of his books, coins, medals and tokens which were held during the years 1838 to 1841, occupied six days for the books, etc., and sixty days for the coins, etc., the total sum realized, being £9,905 17s. 7d.

Benjamin Nightingale, a native of London, issued two varieties of private tokens of the halfpenny size, W. J. Taylor was the die-sinker, the design being similar to that of Matthew Young.

*Obverse.*—A female seated, reclining against books, and supporting with her right hand an inverted cornucopia, from which coins are issuing; on the right, a coin cabinet on ornamented legs, the artist's initials, W.J.T. on the left. *Exergue.*—A shield of arms, between two olive branches.

*Legend.*—On a broad raised rim. "VILIUS EST ARGENTUM AURO VIRTUTIBUS AURUM." (*Horace.*)

*Reverse.*—An ornamented cypher *BA* 1843.

*Upper legend.*—On a broad raised rim. BENJAMIN NIGHTINGALE, LONDON.

*Lower legend.*—❁ PRIVATE TOKEN ❁

*Edge.*—Plain, in collar. Fig. 22.

Twelve specimens in silver, and seventy-two in copper, bronzed, were struck.

In October, 1845, another obverse die was sunk.

*Obverse.*—Similar to the preceding, but with the shield of arms in the field above the female and the books omitted. *Exergue.*—Centrally, a rose; to the left, a shamrock; to the right, a thistle.

*Legend.*—As last, with . ❁ . dividing the beginning from the end.

*Reverse.*—As last.

*Edge.*—Plain, in collar. Fig. 22A.

Of these, one token was struck in gold, one in silver, and seventy-two in copper, bronzed.

Benjamin Nightingale, a wine and spirit merchant, who lived at 17, Upper Stamford Street, Blackfriars Road, London, was born in 1806, and died March 9th, 1862. He was a member of the Numismatic Society of London, and his collection of coins was sold in London in February, 1863.

### *Private Tokens.*

J. Henry issued what purported to be a private token, but, as he advertised specimens for sale, through the medium of a handbill, I regard his tokens as of the class struck for sale to collectors, not as private tokens for exchange.

William Till, a well-known coin dealer of the first half of last century, issued a number of tokens of the penny and halfpenny sizes ; they are struck in copper. I have a brilliant silver proof of the halfpenny, with obverse from a new die dated 1839. The other tokens are dated 1834.

What I regard as the private tokens are :—

*Obverse.*—A shield of arms ; below, on a ribbon, the motto, ANTIQUAM  
OBTINENS.

*Legend.*—W<sup>m</sup> TILL, MEDALLIST, 17 G<sup>r</sup> RUSSELL S<sup>r</sup> COVENT  
GD<sup>n</sup>, and as a lower legend, · LONDON · The whole within a  
raised rim, very finely grained.

*Reverse.*—Within a similar rim, a figure of Father Time kneeling on  
the ground gathering a number of coins on to a tray, one of the  
coins shows the date “1834,” another “Till” and another the arms  
of the family. The name of the die-sinker, W. J. TAYLOR,  
appears on the groundwork to the right. *Exergue.*—MDCCCXXXIV.

*Edge.*—Plain, in collar.

A few proofs in silver are known, of which I have two specimens.  
Another token has—

*Obverse.*—Within a circle, in eight lines, four of which are curved.—  
W<sup>m</sup> TILL MEDALLIST 17 G<sup>r</sup> RUSSELL S<sup>r</sup> COVENT  
GARDEN LONDON 1834 COLLECTIONS PURCHASED

*Legend.*—DEALER IN ANCIENT & MODERN COINS, MEDALS  
& ANTIQUES - Within a raised rim very finely grained.

*Reverse.*—From the same die as the last.

*Edge.*—Plain, in collar.

This also is struck in silver. A silver proof of a halfpenny, edge  
milled, is recorded in *The Bazaar* “Notes” by a correspondent who  
signed W. N.

William Till died on April 8th, 1844, and the sale of his coins,  
medals, and tokens occurred in the years 1845-6, lasting for over  
twenty-three days, and realizing £2,750 18s. 6d. That of the books  
was on May 15th, 1846, and brought £119 18s.

*London and Middlesex.*

There are some tokens purporting by the design to have been issued by John Peckham, chemist and druggist, of Slough; and some by W. Till, wine and spirit merchant, of the Red Lion Inn. No mention is made of any of these by Birchall, Conder, Pye, or Sharp, nor are they illustrated in the *Virtuoso's Companion*, the general opinion being that they were struck for William Till, the coin dealer, probably about the time that he issued the previous specimen. The first numismatic work in which they are recorded is that published by the late D. T. Batty, of Manchester. The writer of *The Bazaar* "Notes" describes them, and states that Peckham was a coin collector, and William Till bought his collection. In all probability these tokens were struck to sell to collectors, and bearing, as they do, a fictitious date, W. Till's 1794, J. Peckham's 1795, they cannot be regarded as private tokens. They are here referred to because we may almost assume that they were struck for William Till, the coin dealer.

In the sale catalogue of the collection of coins and medals of the late Rev. Dr. Goodall, Provost of Eton, which sale occurred on July 20th, 21st, 22nd, and 24th, 1840, the following note appears to Lot 240:

"An exceeding fine pattern for a halfpenny token of Slough, Bucks, 'John Peckham Chemist and Druggist,' engraved for his friend William Till, Medalist, by Taylor: only 15 of these pieces were struck off when the dies broke."

The statement that a token is "engraved" is misleading, the dies are "engraved," or "sunk," the tokens are "struck." The note states "the dies broke"; by my specimen it appears that only the obverse die broke (the fracture occurring on the edge above the word PECKHAM), the reverse die being used with a new, and almost identical obverse die.

The die sinking for the whole of this series of tokens is very well executed and it is much to be regretted that a fictitious date was used, as otherwise, they would have a strong claim to be regarded as private tokens.

This completes what, I think, may reasonably be presumed to be a list of the private tokens issued by inhabitants of Middlesex. In several instances tokens for currency, which I have not mentioned,



### *Private Tokens.*

occur in silver, not only in Middlesex, but in other counties; these may have been struck to give to friends of the issuers, or as a speculation on the part of the die-sinker, for sale to collectors; to what extent this occurred will never be known.

I will now take the counties alphabetically.

#### BERKSHIRE.

Sir Henry Charles Englefield, Bart., of Englefield, near Reading, a member of the Royal Society, the Society of Antiquaries, etc., a noted writer on archæological and scientific subjects, issued some private tokens; the smaller examples varying in size from  $\frac{3}{4}$  to  $\frac{7}{8}$  of an inch in diameter.

*Obverse.*—A profile likeness of the head of the issuer to left, no legend.

*Reverse.*—The monogram of the issuer (H.C.E.); above, AΨNB and below, AΩIZ. See fig. following No. 22.

These occur in silver, copper-bronzed, and copper-gilt; and by reason of the pressure of the dies in striking, have a rounded edge.

There is also a larger specimen,  $\frac{1}{16}$  of an inch in diameter.

*Obverse.*—A profile likeness as before, no legend, below the head the monogram of the issuer (H.C.E.) and the date, 1819; also close to the truncation of the neck in minute script characters, "*Mills, J.*" (the name of a celebrated die-sinker).

*Reverse.*—Blank.

There is also an impression on an irregular piece of thin silver, which has been laid over one of the large copper tokens at the time of striking, hence, the side resting on the copper token is pressed concave to correspond with the raised parts of the design.

In the *Gentleman's Magazine* for 1822, appears Sir Henry's obituary notice with a portrait. Also an address to the Society of *Dilettanti*, of which he was the Secretary, at the first meeting (March 31st, 1822), after his decease, in the course of which the writer, W. Sotheby, states, "the highly gifted Charles Fox was wont to say that he never departed from his (Englefield's) company uninstructed," and Charles Butler, in a letter to Mr. Sotheby, states, "If I had to mention

*Buckinghamshire.*

the person from whom I have heard the most curious and interesting facts and observations, I should mention Sir H. C. Englefield." He died March 21st, 1822, aged 70.

There is an unpublished, and almost unknown private token, struck for Lieut.-Col. B. Lowsley, for private distribution among the members of his own family.

*Obverse.*—A shield of arms and crest.

*Legend.*—TOKEN OF LT COLONEL . B . LOWSLEY . ROYAL . ENGINEERS . ISSUED . 1889 ⌘

*Reverse.*—A view of a church and graveyard.

*Upper legend.*—⌘ HAMPSTEAD . NORRYS . CHURCH . C<sup>o</sup> . BERKS ⌘

*Lower legend.*—RESTORED 28<sup>th</sup> APRIL 1880. Above and following the curve of the lower legend.—TOKEN . VALUE . FIVE . SHILLINGS.

*Edge.*—Plain, in collar. Diameter  $1\frac{1}{2}$  inches.

John Pinches of London was the manufacturer of this token, and only a few specimens, in silver, copper, bronzed, and white metal were struck. Colonel Lowsley wrote me that they were only struck for members of his family.

In 1870 it was enacted by Parliament that,

No piece of gold, silver, copper, or bronze, or of any metal or mixed metals, of any value whatever, shall be made or issued, except by the Mint, as a coin or token for money, or as purporting that the holder thereof is entitled to demand any value thereon.

This Act does not in any way affect the issue of private tokens for exchange, or of any class of tokens made for sale to collectors, so long as no statement of value appears.

BUCKINGHAMSHIRE.

Francis Wheeler, of Aylesbury, issued a private token of halfpenny size, of which thirteen were struck in copper, and three in silver.

*Obverse.*—Between a palm and a laurel branch, a cypher, *FW*, above, a swan as a crest, below, the date, 1797.

*Legend.*—FRANCIS . WHEELER . AYLESBURY . BUCKS.

### *Private Tokens.*

*Reverse*.—A shield of arms and crest within laurel branches.

*Legend*.—MAY . THE . TRADE . OF . AYLESBURY . EVER .  
FLOURISH.

*Edge*.—Plain, in collar. Fig. 23.

The writer of the *Bazaar* Notes states that the arms were granted in the sixteenth century, and indicate the family to be of Worcestershire extraction. The legend on the reverse, in reference to the trade of Aylesbury, is not in accord with the principle that no reference to trade should appear on a private token; but this rule, as before remarked, is broken in several instances.

### CAMBRIDGESHIRE.

James Burleigh, a carrier, issued a token of the penny size, of special interest.

*Obverse*.—A man on horseback, to the right; near the horse's hind foot, in minute letters, HANCOCK F (the artist's name).

*Exergue*.—DIED 1630 AGED 86.

*Legend*.—On a broad raised rim, HOBSON · CAMBRIDGE · CARRIER  
♣ 1596 ♣

*Reverse*.—A view of a building, above it, following the curve of the rim, HOBSON'S CONDUIT BUILT 1614; below the ground-work the artist's name in very small letters, HANCOCK

*Legend*.—On a broad raised rim, JAMES BURLEIGH'S TOKEN  
CAMBRIDGE ♣ 1799 ♣

*Edge*.—Lettered, incuse, in collar. VALUE ONE PENNY PAYABLE  
AT CAMBRIDGE × × ×. Fig. 24.

James Burleigh's waggons worked between Cambridge and London, putting up at the Bull Inn, Bishopsgate Street. He also had boats engaged in the Norfolk trade. It will therefore be readily understood why he adopted the design for his token.

Hobson, or Tobias Hobson, to give his full name, was the son of a Cambridge carrier, and succeeded to the business; he journeyed regularly between Cambridge and London, billeting at the Bull Inn, one of the oldest hostelries on the northern side of Bishopsgate Street Within, between St. Botolph's Church and Threadneedle Street.

At one time there was a portrait of Hobson at this Inn, which

## *Derbyshire.*

portrait ultimately passed into the hands of a Cambridge firm of carriers, Swan & Sons.

Hobson kept a livery stable and had about forty horses; he made it an unalterable rule that each horse should have an equal share of rest and work, and let no horse out before its turn, hence the proverbial saying, "Hobson's choice," viz., "this or none." He presented to the town the site for a building known as Hobson's Workhouse, also a handsome water conduit. The latter was erected in the market place, opposite the Shire Hall, and brought a constant supply of water to the centre of the town. Some years ago the conduit was removed, and re-erected over a running stream at the corner of Lensfield Road. Hobson died January 1st, 1630-1.

Three proofs in tin were struck before the artist's name and the inner legend were added on the reverse die. Forty-eight were struck in copper, and six in silver. There is also a bronzed proof with a plain edge, in collar. Specimens of these tokens (bronzed) realized fifteen shillings each, so early as 1801.

## DERBYSHIRE.

### *Buxton.*

*Obverse.*—The Duke of Devonshire's Arms, supporters, crest and motto.

*Reverse.*—A view of a semicircular building, beneath which is the word "CRESCENT"

*Edge.*—BUXTON TOKEN, the remainder engrailed. Fig. 25A.

Only six were struck when the reverse die broke. A new die was made with the date 1796 below the word "Crescent." Fig. 25B. Of these about twenty-seven or thirty were struck, then the obverse die failed, and another without the helmet above the coronet was sunk, the last named reverse die being used, and about two hundred were struck. Fig. 25C. The building represented was erected by the Duke of Devonshire, from designs by John Carr, at a cost of £120,000; at that time no other watering place could rival the "Crescent" in architecture.

I will quote the manuscript notes of the Rev. W. R. Hay, M.A.,

### *Private Tokens.*

as they appear in his interleaved copy of *The Virtuoso's Companion*, Vol. 2.

Mr. Kempson of Birmingham, was employed by Mr. Thomas Tomlinson, Surgeon, 33, Brazenose St., Manchester, Mr. William Orme, Drawing Master, Ardwick, and myself, to get a token executed, the obverse of which should be the "Crescent," the reverse, the Duke of Devonshire's Arms; he employed Wyon to execute, who sunk an obverse die without a date, only 6 impressions were taken when the die broke; a new one was executed with the date 1796, and about 27 or 30 impressions were taken when the reverse die broke and a new one was executed, the helmet being omitted; I never could get an impression of the very rare one. Mr. Barker and Mr. Welch each had one.

When Mr. Orme gave up collecting, I had his share.

Mr. Hay was chairman of the Justices of Salford Quarter Sessions, and ordered the reading of the Riot Act on August 16th, 1819, at "Peterloo," near St. Peter's Church, Manchester. The Government formally supported the magistrates in their action, and upon an occasion when Mr. Hay was dining at Lord Liverpool's, in October, 1819, Sir John Copley stood up, and in a marked manner asked Mr. Hay to take wine with him, the first of any one at the table; in less than a month after this meeting, the valuable living of Rochdale fell vacant, by the death of Dr. Drake, and although great efforts were made to procure it from the Archbishop of Canterbury, for the Rev. Dr. Thomas Dunham Whitaker, vicar of Blackburn, other and more successful efforts were made to secure the benefice for Mr. Hay (see *Lives of the Vicars of Rochdale*, by the late Rev. Canon Raines, M.A., F.S.A., Vice-President of the Chetham Society, 1883).

### DEVONSHIRE.

A token  $1\frac{5}{8}$  inches in diameter is as follows:—

*Obverse*.—Within a circle, a view of a lighthouse on a rock, and ships at sea.  
The rock appears as if not properly struck up.

*Exergue*.—In two lines (the lower one following the curve of the circle)  
· DEVONSHIRE · — PRIVATE TOKEN.

*Legend*.—· S · VIEW · OF · THE · EDYSTONE · (*sic*) LIGHTHOUSE ·  
· COMPLEATED · (*sic*) OCR 9 · 1759 · I · SMEATON · · ·



*Devonshire.*

*Reverse.*—Within a circle, a view of a lighthouse, the base of which is surrounded by a wall, in which appears a doorway.

*Exergue.*—In two lines W · UPCOTT · DES.

MAY · 1801.

*Legend.*—VIEW · OF · THE · HIGH · LIGHT · HOUSE · ON · THE ·  
SPURN · POINT · COMPLEATED (*sic*). (The following portion  
not reading consecutively with that preceding it) · AP · 7 · 1777.

*Edge.*—Plain, in collar.

The dies for this token were softened and the part on the obverse where the rock appears in an unfinished state, was completed, and waves are shown surrounding it. The reverse die was also altered, making the groundwork more clearly defined, a series of slight die flaws appear from top to bottom of the lighthouse. A sale catalogue dated 29th November, 1855, has the following :—

“ Lot 44, Eddystone Lighthouse, in silver, modern struck, but the only impression ever taken in this metal, the dies are now irreparably destroyed.”

“ Lot 45, Eddystone Lighthouse, modern struck, only six impressions taken.”

Probably there may have been rather more, judging by the number of instances when such have been on sale. W. Upcott was presumedly the same individual as the noted collector of books, manuscripts, and prints, whose collection was sold, after his decease, by order of the Court of Chancery, on June 15th, 1846, and four following days. The books, of which there were 1,411 lots, realized £1,404 9s. *od.*, the manuscripts and autograph letters, in 594 lots, £2,420 19s. *od.*, and the prints, pictures, and curiosities in 489 lots, £272 17s. *od.*, the total amount being £4,098 5s. *od.* His coins, medals, and provincial tokens, amounting to 1,735 specimens, were massed in three lots and were either not sold, or otherwise no price, or name of purchaser recorded. One other lot containing five medals and two medallions was bought by Sir G. Chetwynd for 16s. Why the two lighthouses should have been adopted as designs for the obverse and reverse of this token, I have not been able to learn. William Upcott died at Islington, September 23rd, 1845, aged 66.

*to be continued . . .*



20



21



20



22A



21A



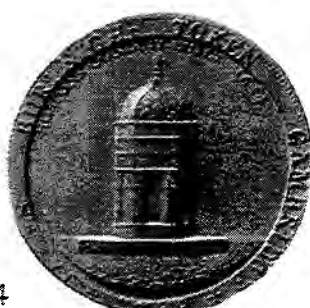
22



23



24



25A



25B



25C

PRIVATE TOKENS

PL. III.

## Tokens Images

### Frank Gorsler CTCC #63

My first attempt at displaying the foreign coins given to me by my father in the 40's consisted of placing them on a sheet of cardboard and covering them with a strip of Scotch tape (Ugh!). Of course, they were practically worthless, even before I polished them with a wire brush. Later, I fabricated Plexiglas picture frames and then graduated to Dansco albums. Since these are not custom made for tokens of different sizes, I bought "blank" pages with given hole sizes and restricted the collection to certain denominations. For 18th century "Conders", I am have settled on ½ d's classified by Bell as "Commercial Coins"; for 19th century coppers, 1d's; and for the silver tokens, shillings. Even these albums have some disadvantages. Particles get between the plastic slides, the tokens rotate, there is light reflection when viewing, magnification requires a glass and they are not safely deposited in the bank.

Having seen some neat images of coins and tokens on the Internet, the thought struck me that this might be a good way to record my collection. Since I'm an old guy (as one might figure out from the first sentence), computers were not my strong suit. Although retired, I do have a part time job and was able to get a bit of help there. Mostly, though, it was many hours of experimentation that resulted in images of my collection on a CD. See figure 1 for a sample page. Since this is printed in black and white, the color and sharpness does not do justice to the images. One can get a better impression of the quality by pulling up the web link that Mike Grogan (CTCC # 48) was kind enough to provide (<http://grogansite.homestead.com/GORSLERIM.html>). Mike also has his own web site with other images and information on several token series (<http://grogansite.homestead.com/tokens.html>). It is very enjoyable to be able to view the images in full color and magnify them as desired. Files can be attached and sent to interested parties by email. Each page (file) requires almost 1MB of memory, even in the compressed JPEG format. I have more than 60 pages but they all fit on one CD.

There are a variety of scanners available, most with their own software. Consequently, it is not practical to give a step-by-step procedure for creating token images. I will, however, make some general observations and suggestions. I have an Hewlett Packard Scanjet 3200C, flat-bed scanner which costs about \$100. Photo editing is a must and I use Corel's Photo-Paint 6. This allows for control over brightness,

contrast, sharpness, color, size adjustment, location/rotation and other nuances I have yet to figure out.

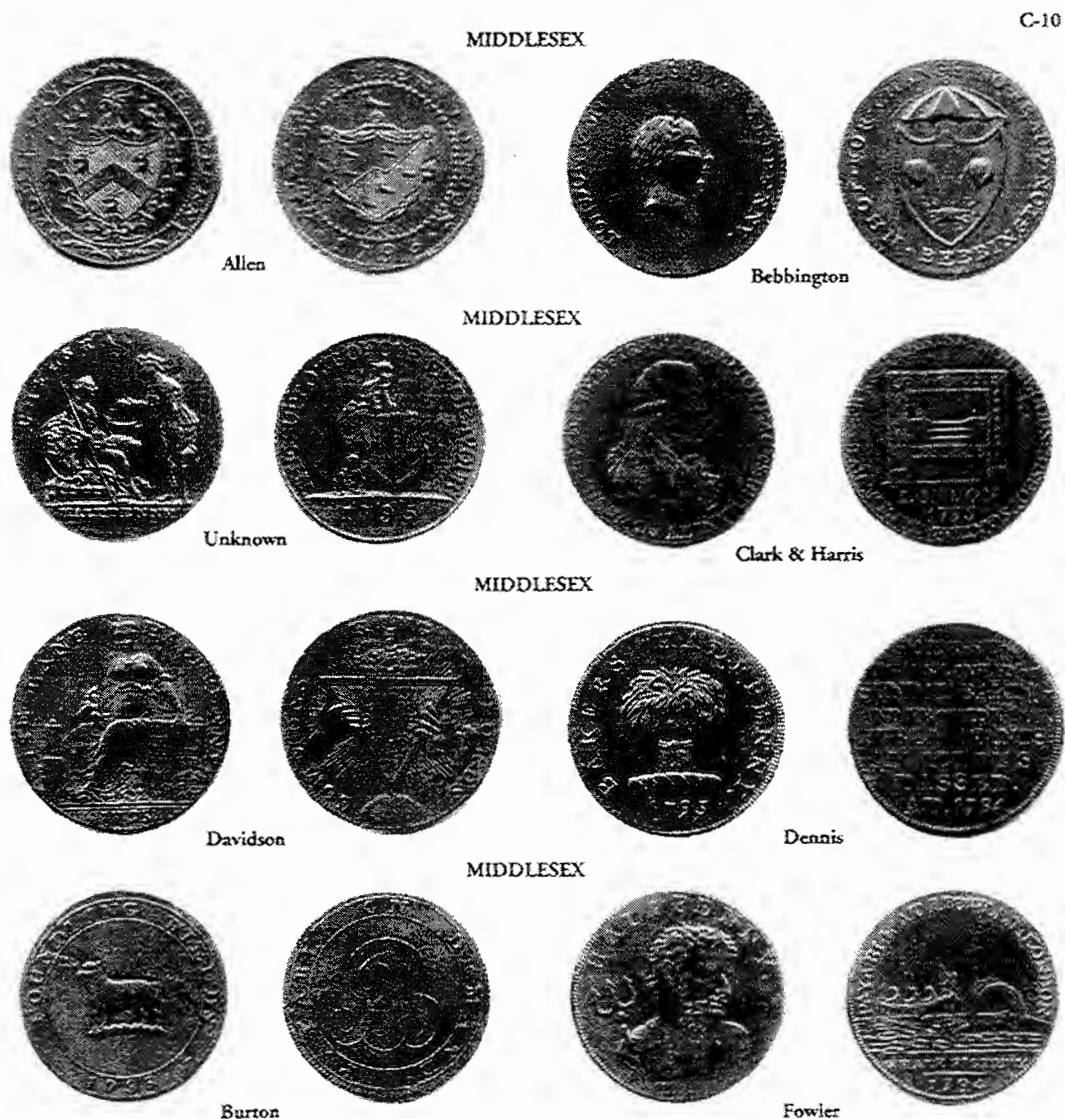
The following procedure is what works for me. Suggestions for improvement are encouraged..

- \* Cut out a cardboard template to space tokens on the glass. A 6"x 6" window allows room for 8 Condors, front and back. Place the tokens on the glass (obverse down) from right to left, leaving space for the reverse. Remove the template. To prevent the scan being cut off too close to the tokens use 4 toothpicks to form a border (that will be cropped off later). It is important to get these square or the images will be automatically distorted.
- \* Photo-Paint is used to "acquire" a scan and calls up the scanner. After the scan is complete, certain adjustments are made. Use "millions of colors" for the best quality picture. The toothpicks can be cropped off and the resolution set. A setting of 600 dots/inch (dpi) results in very sharp images but file size is huge. A value of 300 dpi works fairly well. At 300 dpi, the file size is about 10MB. This is then sent to Photo Paint.
- \* It may take 5 minutes for this transmission. When complete, it is named and saved into a file in JPEG format. This cuts file size down to about 1MB.
- \* The reverses can now be scanned in the same way and saved in another file. Using the circular mask, individual images can be copied and pasted next to their respective obverses in the first file. One is now ready for editing.
- \* It is important to work on one image at a time since variations in color, brightness etc should be individually modified. To do this a circular mask can be created around each image. There should be a button for this function. With Photo-Paint, the "object" menu allows for translating, rotating and scaling the image. The "effects" menu facilitates adjustments in brightness, contrast, intensity, color balance, sharpness and noise (and others I haven't figured out yet). It is wise to "save" often as weird things seem to happen occasionally and all is lost.
- \* Most software includes a "text tool". It is a large "A" on the Photo-Paint toolbar. This permits one to merge titles with the images.
- \* If one wishes to touch up the images, small circular masks can be

used to copy an area and paste it over a flaw. This works best in the field. Small circles of red/brown can be pasted over "carbon spots" to lighten them somewhat. Of course, this practice should never be used to promote sale of the piece.

For extra sharp images (600 dpi) with a reasonable file size, one can scan the obverse and reverse of a small group of 4-6 tokens and save in two files. A new file (blank page) of about 5"x5" can be opened and the token images copied/pasted thereon. That way only the area occupied by the images is high resolution. It may be necessary to scale down the token size so that the desired number fit onto the blank page.

Perhaps someday CTCC will have a web site with links for members to post portions of their collections. For now, that is beyond my capabilities. I'll bet that for some of our members, this would be a piece of cake.





## TRAVELS OF A MIDDLESEX MULE

Never underestimate the power of beginner's luck. A case in point: a man picks up a couple of odd-looking copper pieces from a junk box, one of which turns out to be a new variety in a series about which everyone's known everything for two centuries. It didn't happen to me. But it did happen to someone I know.

His name is Craig S. Korr, although he prefers "Rocky". He works as a Museum Specialist at the Arthur M. Sackler/Freer Gallery of Art, across the Mall from me. About a month ago, Rocky was visiting Gunston Hall, once the home of George Mason and therefore one of the jewels in the crown of our Antebellum History<sup>1</sup>. The site's museum shop had a bunch of coppers for sale, purportedly dating from the eighteenth century, the heyday of the plantation. The condition of the pieces left much to be desired. On the other hand, the price was right, six dollars each. So Rocky bought two and returned home.

But he got to wondering *what* his twelve dollars had purchased, and he called the National Museum of American History to find out. This eventually led to a conversation with me, and I immediately knew that what he had been sold were eighteenth-century *tokens*, not eighteenth-century coins. I invited him to come by with his finds a few days later. He did.

One of the pieces was distinctly ordinary, a halfpenny from Chichester, Sussex with the portrait of Elizabeth I on the obverse, the town's Market Cross on the reverse (D&H 15) - and so worn that Rocky probably paid too much! I glanced at the second piece (which was in no better condition than the first). What I could make out suggested that it was a member of the Middlesex National Series, so I turned to that section of Dalton & Hamer. Then things got interesting. I easily found the obverse and just as easily located the reverse; *but not on the same token*. What Rocky Korr had found was a new Middlesex token, a cross between two previously-known varieties. And that is what I call beginner's luck.

I got Rocky's permission to photograph and publish the Middlesex mule in the *CTCJ*. As you can see, the obverse is that of D&H 953, which features a three-quarters facing bust of the Prince of Wales. The reverse is that of D&H 958, displaying the Freemason's Arms and the date of the Prince's election to the order, 24 November 1790. The die orientation is six o'clock (the orientation

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<sup>1</sup>Sorry; my boyish enthusiasm got the better of me for a moment (R:D).

found on American coins), while the edge lettering reads PAYABLE IN LANCASTER LONDON OR BRISTOL. - the normal lettering for both D&H 953 and 958. The weight is that of a normal member of the token series, with allowances for wear.

There is nothing inherently surprising about this mule - except that it exists and went undiscovered for two centuries. It obviously saw extended circulation, perhaps because it was indistinguishable from other products of William Lutwyche's Birmingham mint - at least, if you looked at one or the other side, but not at both. And we know that Lutwyche created "accidental" combinations for sale to collectors, as did many of his colleagues, in Birmingham and elsewhere<sup>2</sup>. But where does this particular mule belong? Was it created deliberately, or was it an *unintended* mule, a true error?

On balance, I believe it was an unintentional mistake. If Lutwyche's workmen were busily combining other dies with one another (cf. D&H 957-959, 961, 962, etc.), might they not have mistakenly married obverse 953 to reverse 958, struck off one or two halfpennies, suddenly realized that Mr. Lutwyche had never said anything about this particular combination, and switched to the ones he had ordered? And would it not be within the bounds of possibility that one of the coiners carried the piece or pieces out with him, either to spend or for luck?

We shall never know precisely what happened, of course; but it strikes me that if the muling were deliberate, done for sale to collectors, this halfpenny variety would not have required two centuries to be discovered. Instead of being sold for a fancy profit and put into someone's collection, this humble token went its humble rounds, passing from hand to hand, passing eventually from the Old World to the New<sup>3</sup>. In its journeys, it was nearly worn smooth. But it can still tell a tale, of an enigmatic prince, of a suspect society, of an understandable mistake - and of beginner's luck.

---R. G. DOTY

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<sup>2</sup>It strikes me that this practice suggests an approximate date for this Middlesex mule - 1794/5, the height of the token collecting mania in Great Britain.

<sup>3</sup>Many British tokens of the 1790s eventually found their way to these shores, either imported as "hardware" or entering in normal circulation. They did duty as cents. The idea of British copper tokens passing for American copper coins is not as outlandish as you might think: for the four decades between 1796 and 1837, most of the cents struck in Philadelphia utilized planchets made in Birmingham (see my article on the subject, "Early United States Copper coinage: The English Connection", *British Numismatic Journal* 57 [1987], pp. 54-76).



**Korr's  
Middlesex  
Mule:  
Obverse**



**Korr's  
Middlesex  
Mule:  
Reverse**

**London Locations in Sketches by Boz**  
by Tom Fredette

A series of "sketches" of London life written by Charles Dickens during the years 1833-36 were gathered together and published in 1839 under the title *Sketches by Boz*. "Boz", of course, was the pseudonym of the author. While approximately 30 years separated Dickens' early childhood from the many scenes of London life that are depicted on the tokens of the late eighteenth century, it may be presumed that the life and times of many of the Londoners that he wrote about the most had not changed much in those three decades. And his memories, like his observations, were keen. Tales such as: "The Streets-Morning"; "The Streets-Evening"; "London Recreations"; "The Hospital Patient"; "A Visit to Newgate" and frequent mentions of Drury Lane and Covent Garden reveal to us only a few of the subjects which occupied his writing.

There are many tokens in the late eighteenth century series which can illustrate for us some of the scenes and life of London in Dickens' time. Places illustrated on these tokens such as prisons (Newgate) and hospitals (Bedlam) changed while he lived. He is given credit for influencing many of these changes. But they were still institutions when he was a young man.

The author had this to say about London hospitals in his essay called "The Hospital Patient":

The dim light which burnt in the spacious room, increased rather than diminished the ghastly appearance of the hapless creatures in the beds, which were ranged in two long rows on either side. In one bed lay a child enveloped in bandages, with its body half-consumed by fire; in another, a female, rendered hideous by some dreadful accident, was wildly beating her clenched fists on the coverlet, in pain; on a third, there lay stretched a young girl, apparently in the heavy stupor often the immediate precursor of death: her face was stained with blood, and her breast and arms were bound up in folds of linen. Two or three of the beds were empty, and their recent occupants were sitting beside them, but with faces so wan, and eyes so bright and glassy, that it was fearful to meet their gaze. On every face was stamped the expression of anguish and suffering.



51. O: CHRIST'S CHURCH HOSPITAL  
Rr: FOUNDED 1552

Middlesex.  
NEWGATE.



392



The outside of Newgate prison is familiar to us through the Middlesex series. But Dickens visited this place and wrote about it in an essay entitled: "A Visit to Newgate." He gives us a vivid and valuable look at how it appeared and was arranged on the inside: \*

...the buildings in the prison, or in other words the different wards- form a square, of which the four sides abut respectively on the Old Bailey, the Old College of Physicians (now forming a part of Newgate Market), the Sessions House, and Newgate Street. The intermediate space is divided into several paved yards, in which the prisoners take such air and exercise as can be had in such a place. These yards, with the exception of that in which prisoners under the sentence of death are confined...run parallel with Newgate Street. and consequently from the Old Bailey, as it were, to Newgate Market. The women's side is in the right wing of the prison nearest the Sessions House.

\*A footnote written by Dickens for this essay: The regulations of the prison relative to the confinement of prisoners during the day, their sleeping at night, their taking their meals, and other matters of gaol economy, have been all altered-greatly for the better-since this sketch was first published. Even the construction of the prison itself has changed.

## Middlesex.

### KEMPSON'S SERIES OF LONDON BUILDINGS.



52. O: ST. PAUL'S CHURCH COVENT  
GARDEN ERECTD. 1640.  
DESTROYD. BY FIRE 1795.



82. O: DRURY LANE THEATRE.  
Er: BT. 1794

Dickens' frequent references to streets such as Drury Lane and places such as Covent Garden, can be illustrated by the St. Paul's Church Covent Garden token (Middlesex, 52) and the Drury Lane Theatre token (Middlesex, 82). According to the *Encyclopedia Britannica*, the Covent Garden of Dickens' time was "...the principal fruit, flower and vegetable market of the metropolis. It was originally a convent garden, owned by the Benedictines." The Drury Lane Theatre had evolved from a number of other theaters which had been in use for many decades. It had burned down in 1809 and was rebuilt and was in use by 1812 (the year the author was born). It was a familiar place to Charles Dickens.

There are additional tokens which can be used to illustrate sides of London life shown by this author. Pidcock's Exhibition token (Middlesex, 415) and the Sir Jeffery Dunstan and Mrs. Newsham 1d tokens (Middlesex Nos. 26 & 27) are good examples for this segment from his essay, "Greenwich Fair, Wild-Beast and Other Shows."



26. O: A deformed dwarf. SIR JEFFERY  
DUNSTAN MAYOR OF GARRAT.  
R: and E: The same as last. A. 27  
26a. E: ON DEMAND WE PROMISE TO PAY ONE  
PENNY \* A. 27a  
26b. E: Plain (not in collar). A. 27b  
27. O: A female standing. MRS. NEWSHAM  
THE WHITE NEGRESS.  
R: and E: The same as No. 25. A. 28

...the travelling menageries (show) large highly-colored representations of tigers tearing men's heads open, and a lion being burnt with red-hot irons to induce him to drop his victim ... (and) the dwarfs are also subjects of great curiosity, and as a dwarf, a giantess, a living skeleton, a wild Indian, "a young lady of singular beauty, with perfectly white hair and pink eyes," and two or three other natural curiosities, are usually exhibited together for the small charge of a penny, they attract very numerous audiences.

In a way, Charles Dickens' chronicles of much of life in London enhances and points out that the die-sinkers, engravers and issuers of tokens in the late eighteenth century were also keen observers of the life and times around them. It seems as if many of them agreed with him, 30 years beforehand, that there was much poverty, disease, crime and horror in the world of the developing Industrial Revolution in addition to the prosperity of late eighteenth and early nineteenth century London.



- PIDCOCK'S.  
414. O: A lion couchant, holding a shield  
inscribed EXETER CHANGE LONDON.  
PIDCOCKS EXHIBITION.  
R: An eagle, BIRDS. AND BEAST. A. 300





1011

## JUST A NAME ON A TOKEN - HOLCROFT



1011

Often times we find names on British Provincial tokens, and we have no clue as to who they are, and in some cases we will never learn anything about them. The name Holcroft occurs along with nine other names on the reverse of token **Mid #1011** (on page 191 in the D&H catalog.) But in this case we have a clue as it speaks of a jury trial on the obverse, and the names of **T.Hardy**, **J.H.Tooke**, and **T.Thelwall** are among this group. We immediately suspect Holcroft was one of the twelve treason suspects arrested by the Pitt government in 1794. If you had done this - you were correct! We can anticipate a huge involvement in "English Jacobin" political reform activity and complications for him from his arrest. Fortunately there is a great deal of history on Holcroft, much more than just on his arrest, and so come along with me and learn about him and his times.

Thomas Holcroft (1745-1809), was a professional writer in the last quarter of the Eighteenth Century and into the early part of the Nineteenth Century. Before we venture forward with Holcroft's life, let us first understand some things about the literary nature of those times. The first realization is there was a literary gap between the early and middle century authors and the young prose writers whose careers began just before the end of the Eighteenth Century. The older, now classical, early century writers included such names as Defoe, Pope, Swift, Fielding, Richardson, Sterne, Smollett and Goldsmith. Although Dr. Samuel Johnson is usually associated with the dictionary he should be included in this group of novelists and poets being one of the last dying in 1784. The younger upstarts, most not becoming well known until after 1800, yet being born before this time, include: Wordsworth, Scott, Coleridge, Jane Austen, Byron and Shelley and Mary Wollstonecraft Shelley, (the Shelleys being 8 and 3 years old in 1800 respectively.) Only if we consider William Godwin and Thomas Holcroft as second rate authors would we be allowed to fill in this ten year gap with them. However, in their own time they were very well known. The above mentioned theory is from a literature scholar's point of view, and in practice as we shall see has many exceptions. The literary scholar's concept is based on "classical" authors such as Jane Austen who did not publish anything of significance before 1800 to their way of thinking. If you read the scholars on literature they would only mention the collaborated work of the *Lyrical Ballads* by Coleridge and Wordsworth as having created any kind of "splash" before 1800 by this younger group.

Thomas Holcroft and William Godwin were great friends as we will talk about eventually, but first I have some more literary topics to cover especially concerning the secondary and tertiary writers. It was not at all like our times financially where millions of dollars are sometimes paid in advance for potential trash. In the early and middle period of the century the author's got very little pay for their works and often had to sell the copyrights to their stories in order to squeak by for a few months. The best method for financial gain was by subscription, but this required a certain amount of recognition and to

be in an important circle of friends. Things got financially much better in some cases by the 1790's. It amazes me the rapidity in which the overall common or middle class citizenry learned to read between seventeen hundred and eighteen hundred. We see this with the tokens in the now occurring circulating libraries (Suff. #5) as the token was minted in the 1790's. I had been under the impression literacy was much more of a rare commodity among the general population, but to the contrary, or at least to the extent of profitability from book sales because there were plenty of publications. If pressed, I could name to you one hundred and fifty second and third rate authors, all who lived during our thirteen year token period and many published several works. Romantic Gothic novels were very popular at this time. If anyone is seriously interested in learning the literature of that decade, I recommend J.M.S. Tompkin's *Popular Novel in England, 1770-1800*, especially for the minor writers. Some of the "have to be familiar with" names to remember, sometimes important for other reasons than because of their works are: Hannah More, Fanny Burney (the diarist) and Maria Edgeworth as they are of particular interest for documenting these times through journals and letters. Charlotte Lennox, Mrs. Hester (Thale) Piozzi and of course James Boswell were close to Samuel Johnson and in the latter two cases wrote biographies about him. Mary Wollstonecraft Godwin, Helen Maria Williams and Ann Letitia (nee' Aikin) Barbauld were very independent and brilliant female authors. In the first two cases they were radical political writers wanting rights for women, but all three of them advocated for women's educational reform. Catherine Macaulay (later Graham) was an extremely talented historian as was the case with Edward Gibbon, the famed author of *The History of the Decline and Fall of the Roman Empire*. Elizabeth Carter, Hester Chapone, along with their leader Mrs. Elizabeth Montagu were some more of the "Bluestocking" ladies. William Cowper, George Crabbe and Robert Burns were well known and established poets. It seems in fact, almost everyone at that time was in the habit of writing satirical poetry at the drop of a hat. Elizabeth Inchbald and Mary Robinson (famed for her affair with the Prince of Wales) were actresses turned authors. Oh! And let's not forget the brothers Joseph and Thomas Warton. For Horace Walpole and many others, their cache of letters is now what is our legacy. Notice the frequency of female writers. There are several reasons for this, one - the awakening of female independence and their increase in literacy; two - the need in some cases to supplement incomes; and third - probably because if one of them makes it, then others feel they can copycat that one. We also see a fair amount of supplemental income frequently among ministers of "livings" (sinécures) as these reverends have greater educations and are able thus to improve their life styles by writing. All of the above mentioned writers were second rate or better, I will only give you three of the third rate "pulp fiction writers" to remember: Ann Radcliffe, Clara Reeve, and Charlotte Smith, but there were scads of them. Although there were hundreds of such authors, and many good books written about the late Eighteenth Century literary figures, I can not dwell any longer on this subject.

Thomas Holcroft read voraciously as a young man as may be suspected of a future author. He was born December 10, 1745 under hard conditions as his father, first being a shoemaker but then taking the family on the road as a lowly peddler. In his teens Holcroft became a stable boy at the famous Newmarket race tracks for three years. His early education was that of home schooling, and then he followed his father into the profession of cobbler. At the age of twenty he married, and at which time he began to write. For a

while he became a tutor and then a schoolmaster at a small country school. Also he occasionally had pieces published in the *Whitehall Evening Post*. He had at one point a position with the Granville Sharp's family but was dismissed after it was found out he was attending a spouting club (recitations and rowdy drinking) nearby. Eventually he joined a traveling theatre group headed by Roger Kemble acting in a wide variety of small comic parts, but at this time he met Elizabeth Inchbald and Samuel Stanton. In 1771 he left the group in Dublin and went to London seeking to improve his lot. Still he could only find work in traveling companies at which time he lost two wives probably during child birth. His great break came when he got Richard Brinsley Sheridan's wife to read one of his plays, *The Crisis; or, Love and Fear*, a comic opera. The play was not a success, yet he managed to land a small job at the Drury Lane Theatre. Finally he was able to get another play produced which was more successful. Along with his theatre work, he made contributions to *The Westminster Magazine* and *The Town and Country Magazine*. His first novel was *Alwyn; or, The Gentleman Comedian*, I wonder where he got his ideas from! He now considered himself a professional writer after his Covent Garden modestly successful comedy *Duplicity*, (1781.) In 1783, he was offered a job as a correspondent for *The Morning Herald* which afforded him a lengthy stay in Paris, and so his career was progressing. For us the chance encounter of Holcroft with William Godwin at a Thomas Brand Hollis party, some time shortly after 1788, is most pertinent. This event means a whole major shift in our story of Thomas Holcroft.

Thomas Holcroft and William Godwin became the closest of friends. They made an odd couple, Holcroft being over ten years Godwin's junior. Holcroft's background as cobbler, stable hand, village schoolmaster, strolling player, playwright, reporter, self-educated and now a well traveled novelist are compared to Godwin's greater university education and a quite sedentary life was a large contrast. Except for short periods, due to irreconcilable arguments, they remained fast friends until Holcroft's death. An indication of Holcroft's self-education abilities was his competency in German, French and Italian by which he was able to make numerous translations often pirating plots for his own plays. The significance for Holcroft's friendship with Godwin was the introduction to a new set of friends through the sudden association with the Joseph Johnson circle and other dissenting groups. Hopefully I will get around some day to writing in greater detail about William Godwin and also about the Joseph Johnson circle. Suffice it to say, Joseph Johnson was a publisher, and he had numerous authors writing for his publication, *The Analytical Review*. Mary Wollstonecraft had the job of proofing and translating for *The Analytical Review*, and Holcroft's old friend Elizabeth Inchbald had Joseph Johnson as her publisher as did many others. William Blake, the artist and poet, was an intimate of this group and a friend of Thomas Paine. Paine himself, during his stay in England, attended various get togethers of members of the Joseph Johnson circle occasionally. Godwin worked to get Joseph Johnson to publish Paine's first part of *The Rights of Man*, but he failed with Johnson. What for me is not clear is to what extent was Holcroft's actual involvement with the various reform societies. Why was Holcroft selected out for arrest and not Godwin? To look at this problem we need to learn about Holcroft's character.

To start with, Thomas Holcroft's personality has been described as being that of a "stern and irascible character." Holcroft was a fixated atheist having no understanding of the

concept of a God induced miracle. His opinions about freedom, the abuses of government and reforms were so outrageous that he threw up his hands, so to speak, and accepted that no change would occur. In his way of thinking he might as well go along with the establishment rather than fight it. However, where other "English Jacobins" early in July were reveling in the storming of the Bastille in the year 1789, Holcroft in November was having other problems. His son by his second wife at the age of sixteen stole 40 pounds from him, and in his failed attempt to flee to the West Indies ended by committing suicide. But by this time Holcroft was well recognized by the public having written half a dozen reasonably successful plays, and one good novel, plus some translations. In his novel, *Alwyn*, and in all of his plays the underlying theme was to reveal the moral flaws of the affluent English society. He has been quoted as saying, "I would rather have the merit of driving one man from the gaming-table than of making a whole theatre merry." The relationship which seemed to work for both Holcroft and Godwin was their ability to use each other as sounding boards and as critics of their ideas and writings. Of course they influenced each other, sometimes borrowing each others ideas. Holcroft's particular strength came from his acting days with his ability at oratory which in turn he was able to instruct Godwin who was more timid and weaker at this. In Holcroft's personality he was very candid, often showing some temper and not very satisfied with the rate of his success. He complained about the prices he received for his work, the theatre managers, the critics, and even the theatre audiences. Naturally the wealthy theatre patrons were not always in the mood to hear his sermons presented in the style of a "comedy of manners." It is known that he joined the Society for Constitutional Information (SCI) in November of 1792, and may have met Thomas Day, but he was clearly a political neophyte. Though Holcroft felt he had a firm grasp of superior virtue, truth and reason, he was no political advocate for reform. Certainly he had no seditious motivations. He must have know the works of Thomas Paine, and he probably listened to or heard about Reverend Richard Price's celebrated radical speech "A Discourse on the Love of Our Country" at the Old Jewry, November 4, 1789. My guess is, his arrest in May, 1794 for treason, and subsequent delivery to Newgate prison after October, rather than that of William Godwin was because he was better known. But we must consider his affiliation with the SCI which was certainly a contributing factor. By the way, it is interesting to observe, Holcroft voluntarily gave himself up to the magistrates. As some have suggested, this was not to become a martyr, but for his eagerness to vindicate himself.

It may be remembered, William Godwin wrote a pamphlet chastising Lord Chief Justice Eyre for the charges on the grounds of treason in these trials. He felt this indictment was excessive and insupportable. Along with his friend Holcroft, John Horne Tooke was also very thankful for Godwin's effort and this pamphlet. Today it is difficult to say how influential his pamphlet was in determining Hardy's trial outcome. In any case, after Thomas Hardy's acquittal, Holcroft and some others were discharged without a trial about the first of December. This left him highly annoyed because he wanted to be able to speak out in his own defense. It also left him as an un-acquitted suspect of seditious acts and unable to shake the stigma of these accusations. When Hardy's trial was over and Holcroft was released, he and Godwin continued to attend the remaining two trials of John Horne Tooke and Thelwall. Some of Holcroft's later works were published without his name being attached due to the prejudice surrounding his treason notoriety. In the early part of 1794

he had started a second novel, *The Adventures of Hugh Trevor*, which was interrupted by his imprisonment and not published until 1797. From the time after his imprisonment until his death he wrote another half of dozen plays with a total output of 37 various works during his life time. He was one of the most prolific writers of this period. His best received play and the one most remembered in modern times is *The Road to Ruin* performed in Covent Gardens in 1792.

Thomas Holcroft continued with his anger at the theatre managers, critics and audiences. He complained when the plays, to his mind, closed prematurely. Increasingly there became a disparagement between what he wrote, and what his audiences wished to have performed. Then a set of bad investments and playhouse failures put him in financial straits. Over the years he had an addiction for collecting art and purchasing books for his library. As a sign of martyrdom and political exile, he sold off his library in order to finance a trip abroad. In other words, he had worked himself up to a point of complete frustration. It was the spring of 1799 that he sailed for Germany, and here he started a journal, *European Repertory* which failed after two issues. By 1801 he had moved to Paris where he fared no better even being suspected as an English spy! Yet he still had pieces performed at Drury Lane in his absence. In October 1802 he returned to England where he continued to have conflicts over negotiations about financial terms with the theatre managers. His political treason troubles of 1794 continued to plague him and he could not understand why the public could not "pardon and forget." The reality was the government's campaign to suppress reforms and the continued war with France had increased the intolerance of the populous for radicals and trouble makers. In fact, in his early days as a playwright it was his unconventional attacks on the privileged classes which made him so popular while in his later years these same themes only antagonize the audience. This conflict of presentation split Thomas' thinking between being a popular author placating to the public or being a didactic instructor of moral manners. The instructor won out in his last and least popular play.

To sum up - Thomas Holcroft was a man desperately wishing to be known as a successful author and educated gentlemen which caused him to over compensate for his working class background so that he was never slow to speak his opinions, and this also made him ambitious in the sense his popularity was never enough, his plays never performed long enough and his efforts not recognized enough. He was very assertive as to his personal worth, sometimes failing to have his play produced for lack of a failure to reach a proper financial settlement. In truth, though not necessarily understood today, he was extremely honest and optimistic for the future, men were to live as brothers with no distinction of birth or position, and if they did this the future would be rosy. In other words, a forward looking idealist. But after his government arrest his audiences continually read into his plays political overtones often in those of innocent passages. And yet coming from a background as a small time comedian actor his comic plays were superbly entertaining sometimes even to the critics chagrin. He is remembered for four novels, *Alwyn*, (1780); *Anna St. Ives*, (1792); *Hugh Trevor*, (1794-97, the interrupted one) and *Memoirs of Bryan Perdue*, (1805), the last written late in life and the weakest one. As mentioned above his most successful play *The Road to Ruin*, (1792) is occasionally still played today. Holcroft was married four times with the last one being to a Louisa Mercier. Besides his son William, he had a

successful novelist daughter, Fanny Holcroft who also produced music for his last play and the "first true melodrama." His other daughter, also a Louisa became the wife of Thomas Carlyle's friend Badams. Holcroft's final rash investment was in a printing business with his brother-in-law, Mercier which as expected was a failure. Thomas Holcroft died on March 23, 1809 and William Hazlitt his friend completed *Memoirs of Thomas Holcroft* in 1810, but a word of caution. Apparently Hazlitt was not too enthusiastic about finishing Holcroft's memoirs which he had written himself up to the age of 50 but a committee of Holcroft's friends persuaded Hazlitt to do so. Hazlitt's lack of desire has been criticized for some of the errors there in. While with the Joseph Johnson circle, Holcroft made the acquaintance of John Opie, the portrait painter, though a lesser known one. It is to him we owe the best portrait of Thomas Holcroft which is now in the British National Portrait Gallery. Thomas Holcroft....., no longer just some name on a token.

Richard Bartlett, CTCC 104



Thomas Holcroft, December, 1792



Obverse  
Suffolk No. 5



Reverse  
Suffolk No. 5





From the Mail Coach . . .

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December 21, 1999

Mr Harold Welch  
655 Parkwood Circle  
Saint Paul, MN 55127

Dear Harold,

I have acquired a variety of Middlesex Masonic (or Middlesex Lackington) Conder token that will undoubtedly be of interest to our members. I call it Middlesex 370 *Bis*. This piece has the obverse and reverse of Middlesex 370, but has the following Lackington's edge inscription: "PAYABLE AT THE TEMPLE OF THE MUSES".

I assume that we can infer from this token that James Lackington was a Freemason.

Best regards,

February 13, 2000

Dear Harold,

I finally got around to reading the December issue of the *Journal* this weekend, along with the December issue of *The Colonial Newsletter* --and it's very interesting to compare Matthew Boulton's response to Sir George Jackson, as related in Dick Doty's article, with his response to Philip Parry Price Myddelton, as related by Richard Margolis in his *CNL* article.

The correspondence with these two prospective token customers was occurring simultaneously, after all, in the late winter and early spring of 1796. Yet his response to the two men's proposals was very different.

As Doty relates, Baronet Jackson wanted a simple rendition of ears of barley for the reverse, in keeping with the "lower class" that would be using the token, but "Boulton proceeded to talk him out of it," suggesting the much more elaborate view of the River Stort that was eventually employed.

Myddelton, on the other hand, came with grandiose ideas for both sides of his proposed token--and Boulton proceeded to try to talk him out of that--

"I am sorry to differ with you in opinion but I must acknowledge that for so small a piece as a half penny, there are too many figures, too much intricacy, & too little Simplicity which is a beauty in medals...Copper 1/2 pence will chiefly pass through the hands of unlettered persons & the device should be such as to be understood at first sight."

(Boulton to P. P. P. Myddelton, February 12, 1796;  
cited by Margolis in *CNL* #112, 12/1999, sequential page 1997.)

Now, Boulton wasn't successful, as both sides of the Myddelton token retain considerable allegorical artistry. And in comparison, even the spruced-up version of the Bishop's Stortford token is a good deal more literal. But I can't help but believe that Boulton's response was still very much tailored to the perceived financial wherewithal of his customer--wealthy baronet, versus ex-colonial physician. I suspect he would have believed that barley ears were a more appropriate device for the "beer budget" of the latter!

Cordially,



Harry E. Salyards  
CTCC #13.

## Ex Libris

It has been a while since I have updated the contents of our library. Since that time, we have made some outstanding additions. I hope you will take advantage of our holdings. I will also take this opportunity to request that you consider making contributions to the library and to thank once again those who have made contributions in the past. Contributions not acknowledged in the past will be noted here. HDW

### Books:

Bell, R. C. *Commercial Coins 1787 - 1804*  
Bell, R. C. *Copper Commercial Coins 1811 - 1819*  
Bell, R. C. *Tradesmen's Tickets & Private Tokens*  
Bell, R. C. *Specious Tokens & those struck for General Circulation*  
Bell, R. C. *The Building Medalets of Kempson and Skidmore 1796 - 1797*  
Bell, R. C. *Political and Commemorative Pieces Simulating Tradesmen's Tokens* (Gift of Philip Flanagan)

Conder, James *An Arrangement of Provincial Coins, Tokens, and Medalets, etc.*  
(a interleaved copy with penciled notations throughout - includes the scarce preface by James Wright)

CTCC *The Journal of the CTCC - Volume #1* (issues 1-4 hardbound)  
CTCC *The Journal of the CTCC - Volume #2* (issues 5-6 hardbound)  
CTCC *The Journal of the CTCC - Volume #3* (issues 7-10 hardbound)  
CTCC *The Journal of the CTCC - Volume #4* (issues 11-14 hardbound)

Davis, W. J. *The Token Coinage of Warwickshire*

Doty, Richard *The Soho Mint & the Industrialization of Money*  
Doty, Richard *English Merchant Tokens* (one chapter in the work *Perspectives in Numismatics - Studies Presented to the Chicago Coin Club*)

Hawker, C. R. *Druid Tokens - Eighteenth Century Token Notes From Matthew Boulton's Letters - The Anglesey Series*

Mathias, Peter *English Trade Tokens - The Industrial Revolution* (donated by Michael Grogan)

Mitchiner, Michael *Jetons, Medalets and Tokens - British Isles Circa 1558 - 1830*

Nathanson, Alan J. *Thomas Simon his life and work 1618 - 1665*

Schwer, Siegfried *Schwer Price Guide to 18th Century Tokens* (donated by Remy Bourne)

Seaby Ltd, B. A. *A Catalogue of the Copper Coins and Tokens of the British Isles* (donated by Michael Grogan)

Waters, Arthur W. *The Token Coinage of South London* (1998 reprint, copy #12 of 25)

Whiting, J. R. S. *British Trade Tokens - A Social and Economic History*

### Catalogs:

- Baldwin's Auctions    Auction Number 19    Tuesday 4 May 1999 (39 Lots of high quality tokens - all but two nicely plated - no PRL) Donated by Wayne Anderson
- Davissons Ltd.        Auction Nine    October 9, 1997 (303 lots of 18th Century tokens, 42 lots 19th Century tokens, 6 lots Irish tokens - almost all lots are illustrated. Also, several important token books and catalogs.)
- Noble Numismatics    The W. J. Noble Collection of British Tokens 7th and 8th July, 1998 - Hardbound deluxe edition of this extremely important sale. (Donated by Jim Noble)
- The W. J Noble Collection of British Tickets, Passes and World Tokens 3rd and 4th August, 1999 softbound w/PRL
- Spink                    A group of token sales conducted by Spink (#19, #26 (Jan Pt. 1), #28, #35, (Jan Pt. 2), #43, #51, #53, #58) Hardbound.
- Sotheby                Matthew Young Sale Parts I - IX 25 February, 1839 - 30 November, 1841, plus the catalogue of Young's numismatic library (November 26 - 29, 1838) Taken from the personal copy of George W. Marshall - priced and named. 1996 reprint - copy #9 of 10 produced - hardbound.

### Articles and Reprints:

- Grogan, Michael    *A 1796 Token Correspondence* (An original article based on letters published in the September and October issues of the *Gentleman's Magazine* concerning Charles Pye's work, written by a correspondent identified as R. Y. - photocopies of the original letters included)
- Stephens, H. R.    *Sightseeing in the British Isles Via Conder Tokens* taken from *The Coin Collector's Journal* June, 1937 - December, 1941 (Photocopy)
- Sykes, W.            *Hull and East Yorkshire Tradesmen's Tokens* taken from *The Transactions of the East Riding Antiquarian Society* for the year ending October, 1910 (Photocopy)

Library materials are available to members for up to six weeks for the cost of postage.

Send your request to:

**Harold Welch**  
**655 Parkwood Circle**  
**St. Paul, MN 55127**

The Sawbridgeworth Penny Token  
("Additional Thoughts" - Part 2)

The purpose of this short update is to once again promote the question about the electrotype copies of this token ("Where are they now?") and to provide the membership some additional information about the copies.

The question asked by this writer in Issue No. 13 was prompted by Jerry & Sharon Bobbe's report on the four originals of the Sawbridgeworth 1d token. They stated that Patrick Deane "...had about 30 electrotypes manufactured..." If there are any members out there who own one of these copies and wouldn't mind communicating this information, I would like to know it.

Part two of this update is to communicate some additional information about these electrotypes that was new to me and may be new to you.

A few months back I had an opportunity to examine a copy loaned to me by another member of the CTCC. While my copy was numbered and hallmarked, the other token copy was not. A very curious circumstance. Was this copy one of the original "30 or so" electrotypes or was it something else? Or was my token the "something else?"

A recent letter (March, 2000) from Mr. Patrick Deane has shed some light on the question -I think. He relates the following:

I am afraid my memory is not good on this, but I seem to remember that the first 10 pieces were numbered and the pieces after that were not. This was not for any specific reason - I think the man who made the electrotypes just forgot to do it!

So - there are 10 pieces numbered and 20 or so are not.

In addition, Mr. Deane reports that he:

"...was shown another Sawbridgeworth penny not long ago in virtually the same condition as the piece I owned, but what makes it interesting is that the large 'cud' on the reverse has design on it. A most interesting token.

So sometimes questions provide answers which only create more questions.

**Note 1:** Patrick Deane says that "...this piece may be for sale, but if it is, it will be very expensive (maybe even more than the Noble piece)." (Write to Patrick if interested).

**Note 2:** To communicate with the writer:

Tom Fredette  
2 Travers Street  
Baldwinsville, NY 13027-2615  
e-mail: sunset@dreamscape.com

**Note 3:** Illustration of typical markings on "the first ten":



Hertfordshire. D & H 1  
Sawbridgeworth  
penny.

2 AR COPY

## MEMBERSHIP LOCUS REPORT

Alabama	1	Mississippi	1
Alaska	1	Missouri	2
Arizona	3	Nebraska	4
Arkansas	2	Nevada	3
Australia	1	New Hampshire	5
California	31	New Jersey	8
Canada	3	New York	16
Colorado	6	North Carolina	4
Connecticut	11	Ohio	10
England	22	Oklahoma	1
Florida	7	Oregon	5
Hawaii	1	Pennsylvania	7
Idaho	1	Saudi Arabia	1
Illinois	7	Scotland	3
Indiana	4	Tennessee	1
Iowa	2	Texas	4
Kansas	2	Virginia	5
Kentucky	3	Wales	3
Maine	3	Washington	9
Maryland	4	Washington D. C.	2
Massachusetts	9	West Virginia	2
Michigan	5	Wisconsin	2
Minnesota	15	(Total United Kingdom = 28)	

**TOTAL ACTIVE MEMBERS = 242**

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## **THE TOKEN EXCHANGE AND MART**

**OUR RULES:** CTCC members, in good standing, are cordially invited to dispatch their articles and advertisements to the CTCC editor for publication in the JOURNAL. Articles are always needed and appreciated. Articles do not have to be camera ready, but I appreciate it when they are. Articles are always published free of charge for the benefit of the membership. Advertisements are needed and appreciated just as much. Ads up to twelve lines are **FREE!** Full-page ads are \$75.00; one half-page ads are \$37.50. Ads larger than the free twelve lines **must be camera ready**. All paid ads **must be paid for** when submitted; thus, eliminating the possibility of confusion and the need for costly, unnecessary, and time-consuming billings and follow up. The Club operates on a cash basis. **Ads submitted without full payment will not be accepted or published**. The content of ads and articles shall be limited to "Conder" tokens, and related numismatic literature, coins, tokens, and collectibles. Ads or articles may be either accepted or rejected at the discretion of the editor. Only members can participate in the journal or other Club activities. The Club rules are designed to be simple and few, please comply with them. The **deadline** for the June 15<sup>th</sup>, 2000 issue is May 25, 2000. Journals are issued quarterly. Your articles and ads **must** be sent to the editor and publisher: Harold Welch, 655 Parkwood Circle, St. Paul, MN 55127, e-mail: **tokenmann@aol.com**. The only requirement for membership is the payment of an annual membership fee of \$25.00 US or £ 16 sterling. You will be billed again after you have received four issues of the journal. The "Conder" Token Collector's Club reserves the right to accept or reject (without explanation) any application for membership. The "Conder" Token Collector's Club, and/or its president, reserves the right to revise these rules at any time. **ANNUAL DUES ARE \$25.00 US OR £ 16.**

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## **Help!!!**

For my research, I am looking for several back issues of *John Drury* numismatic literature catalogues. I would be interested in purchasing or otherwise, if it would be possible, to briefly borrow them. I would, of course, pay all postal expenses. I need: Issues #3, #5, #6, #8, #10, #12, #15, #20, #24, #28, #31, and any others above #31 that were numismatic (except #32, #33 and #46). Can you help?

HAROLD WELCH, 655 PARKWOOD CIRCLE, ST. PAUL, MN 55127 USA

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and post a message!**

**Mike Grogan, CTCC 48, 6501 Middleburg Court, Mobile, AL 36608,  
[mngrogan@bellsouth.net](mailto:mngrogan@bellsouth.net).**

\*\*\*\*\*

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**Paul Dofton c/o Saudi Aramco, PO Box 1851, Ras Ranura 31311, Saudi Arabia**

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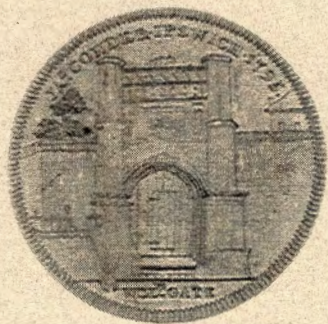
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#### REFERENCES for sale

Dalton & Hamer, *The Provincial Token Coinage of the 18<sup>th</sup> Century*; 1910-1918. Updated, 1990, 1996. Fully illustrated in text, rarity guide, 600+ pages, index. (\$5 shipping)  
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Davisson, *A Brief Introduction to 18<sup>th</sup> Century Tokens*. Detailed notes on the series, including material added to D&H for the 1996 edition. \$6 (shipping \$1).

Mitchiner. *Jetons, medalets & Tokens; British Isles circa 1558 to 1830*. (\$150 plus \$7 shipping)

Withers, Paul and Bente, *British Copper Tokens, 1811-1820, The Tokens of England, Wales, Scotland and Ireland including the Channel Islands and the Isle of Man*. \$135 (\$5 shipping)

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